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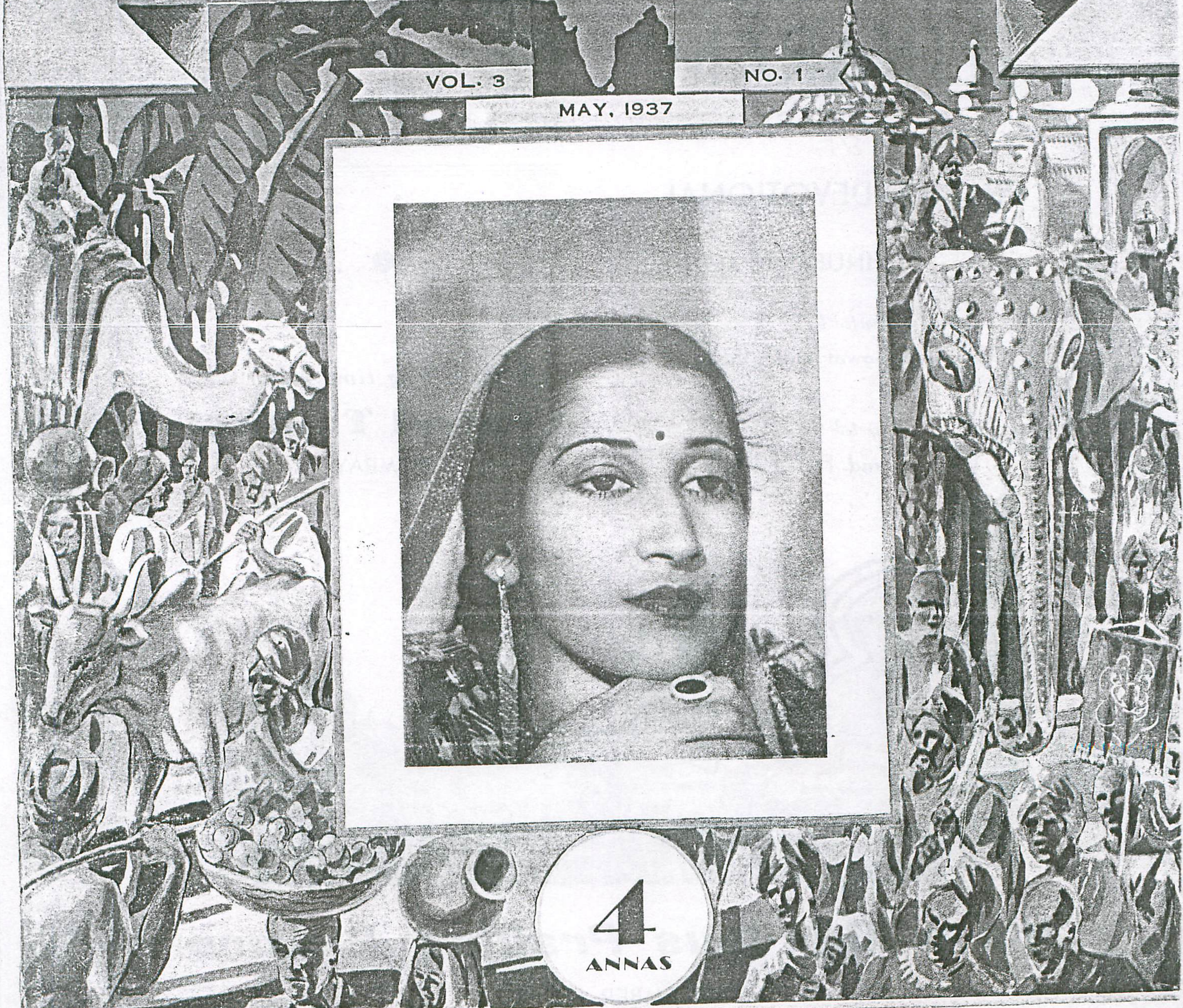

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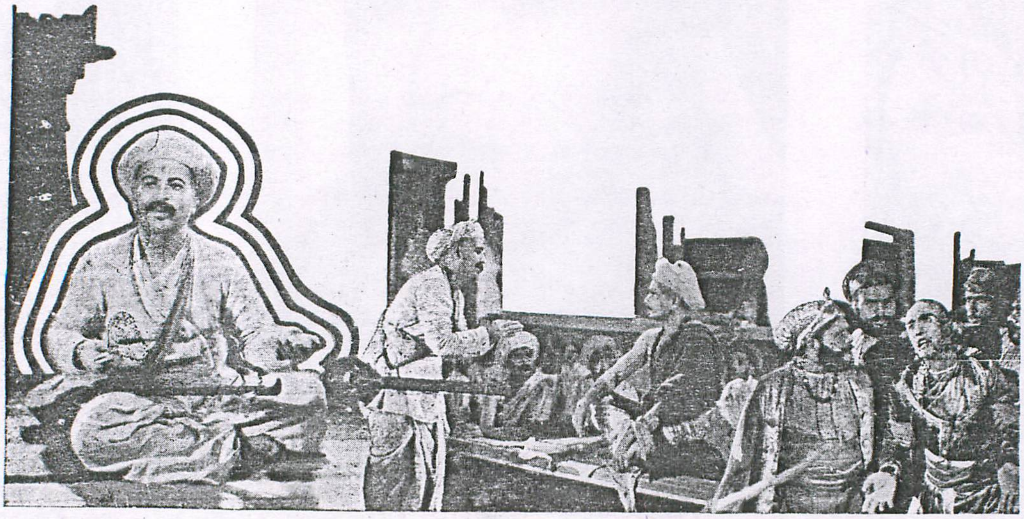

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VOL. THREE
No. 1

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

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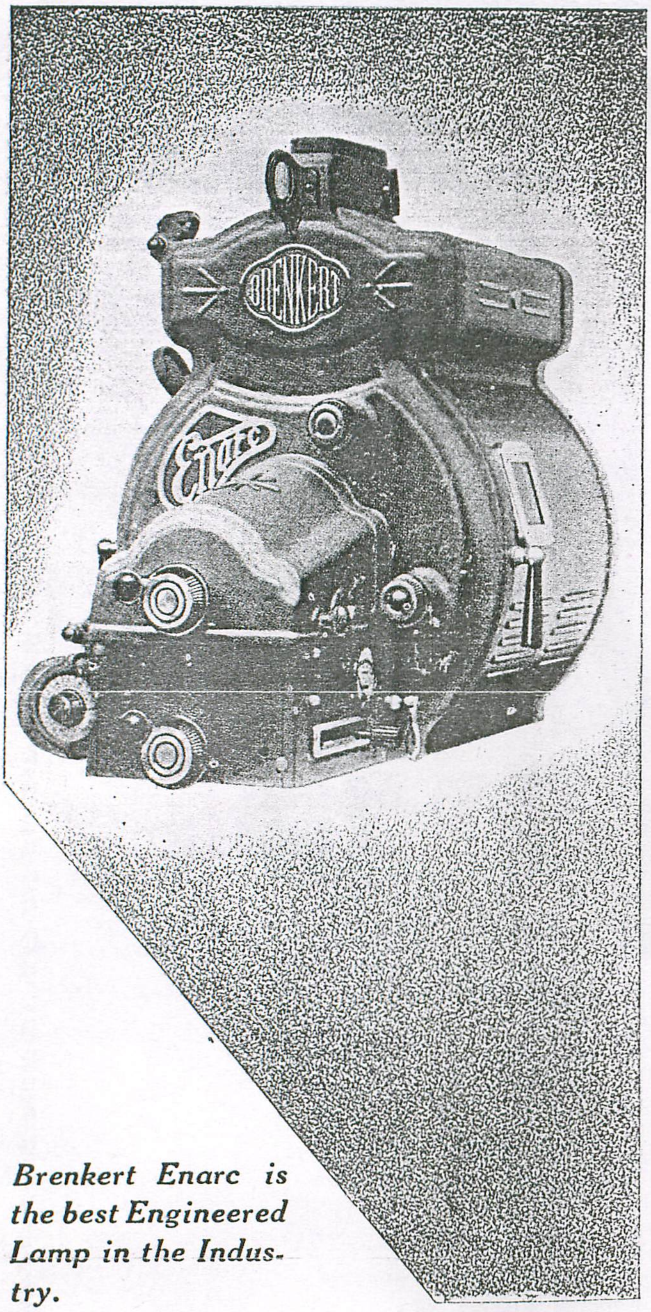

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Editor
BABURAO PATEL

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AFFAIRS OF THE CENSOR BOARD SHOULD TICKLE THE CONSCIENCE OF THE HOME MEMBER!

Once again the Bombay Board of Film Censors is in the limelight. It's precious prize boy Inspector V. N. Pai went out one morning and cut off some precious sentimental shots from "Dalit Kusum" a picture produced by Adarsha Chitra Limited.

The picture was previously passed by the Bengal Board of Film Censors, which board naturally thought that the picture was quite suitable for public exhibition. There was evidently nothing objectionable in the film from a view point of public morals nor was there anything in it which could have raised any kind of controversy—political, social or communal.

The Bengal Board of Film Censors is constituted of twelve influential pillars of Society. Their names are as follows: 1. The Commissioner of Police (President), 2. H. R. Norton M.L.C., 3. A.B. Mallott, 4. C.H. Pratt, 5. J.M. Sen, Asst. Director of Public Instructions, 6. The Vice Chancellor of the Calcutta University, 7. Khan Bahadur Abdul Rehman M.L.C., 8. S.H. Suhrawardy, Bar-at-law, M.L.C., 9. H.G. Cooper, 10. Mrs. N.C. Sen, 11. The Staff Captain, Presidency and Assam Dt., 12. The Deputy Commissioner of Police (Ex-Officio Secretary.)

These responsible men certified the film "Dalit Kusum" for public exhibition all over India.

And protected by this invaluable certificate of censoring "Dalit Kusum" was released in Bombay at the Minerva Talkies and ran for three weeks without any trouble.

And then Inspector Pai saw the picture. Someone must have told the prize-boy that the picture was worth seeing even by a censor inspector.

All of a sudden Inspector Pai smelt something which from his view point would have affected the public morals

That it did not, during the first three weeks, could not have possibly struck him.

So he went out and cut off the most precious incidents from the film—just the incidents that lent distinction to "Dalit Kusum."

And in doing this Inspector Pai has unwarrantably broken a wholesome convention which had hitherto existed between the different censor boards. And the sacred convention has been that the certificates granted by one provincial board of censors has been generally accepted as valid for another.

By a single act, be it of wisdom or folly, Inspector Pai has proved to the whole of India that those twelve responsible citizens of Calcutta who passed the film were just damn fools and did not know their job properly.

But the world probably thinks the other way and it has complete justification to do so.

We can understand a provincial censor board disagreeing with another on points of political controversy. Political conditions in India vary with different provinces. But in the matter of social morals the entire India does not admit any variety of code.

Long before Inspector Pai's grand parents were born the social moral code of India was written irrespective of the provinces and it has remained the same till now and will do so for a long time to come inspite of the infantile convulsions of irrational censor inspectors and members of the censor boards.

And how was Inspector Pai justified in cutting off those vital parts and practically ruining the picture. The picture which had given a glorious promise of proving a financial success will now probably turn out to be a dismal failure.

And all this is due to the billious temperament of an ill represented Board and its inspector.

And for that matter, what particular qualifications had Inspector Pai to condemn the considered opinion of twelve well educated leaders of society who represent the whole of Bengal on its Board of Censors?

The complaints against the Bombay Board of Film Censors are now multiplying and it is hightime that the Home Member looks into the affairs himself if he is to justify his own high post and its great responsibility.

GIVE US MEN TO TRUST AND TO RESPECT.

Here are some questions which the Home Member may answer for himself:—

Re: INSPECTORS: Q.I. What are the particular qualifications of Inspectors Pai and Cursetjee which help them to arrive at a decision which should be unanimously or by a large majority accepted by the whole presidency?

Q. 2. Cannot men with better qualifications be found for the purpose?

Q. 3. In India, talkies are produced mostly in Hindi and Urdu. Provincial talkies are produced in

Marathi, Gujrati and Tamil. Do Pai and Cursetji know enough Urdu to understand the dialogues in a picture. If they do we suggest their explaining to a committee the dialogues of the picture "Yahoodi-ki-Larki." The Hindi and Urdu knowledge of these two inspectors must be just trash. They can never during this life time understand the clever idioms of Urdu unless they spend ten years in an Urdu School.

How then are these two inspectors qualified to censor Urdu pictures?

Q. 4. Inspector Cursetji very often passes Marathi pictures. How is he qualified to do that?

How much of Marathi does he know? Talking with his 'Ghati' at home does not constitute a knowledge of Marathi. The Marathi dialogues in a picture are always written in a very ornamental and exclusive language, often beyond the scope of understanding by those whose mother-tongue is Marathi.

Then how does this Parsi chap pretend to know Marathi and how does the Home Department accept his pretensions to censor Marathi pictures?

Q. 5. Did Inspector Pai understand the dialogues of "Dalit Kusum"? Will he reproduce some if necessary after seeing the picture six times over? We shall appoint a committee to test him.

Q. 6. Why does Inspector Cursetji carry with him half-a-dozen ladies from his family to view the picture whilst he is censoring it? Does he not know that unless a picture is passed it should not be shown to the public? Do not the ladies in his family constitute part of the public? Or are they exclusive exceptions to the regulations of the Censor Board? Or is Cursetji making up for the absence of a lady member on the Board of Censors by taking half a dozen ladies with him? Is the Censor Board a family concern in which all the members of Cursetji's family have shares? Will an I.C.S. Officer do this? Should not a responsible public officer realize his sense of responsibility?

Q. 7. Officers of the Indian Civil Service are made to pass test examinations in different vernaculars. Should not these two inspectors made to do the same? Their tests must be rigorous as their posts call for an intimate knowledge of Urdu, Hindi, Marathi and Gujrati. If these two inspectors cannot pass these qualifying tests their services should be dispensed with and men better qualified may be employed.

Q. 8. Have the Government given these two inspectors a guarantee bond insuring their jobs inspite of numerous disqualifications? Can the Government not find two other better qualified persons than these in the entire Bombay Presidency?

Re: The Secretary: Q 9. What is S.G. Panandikar the Secretary doing to organise the Board of Censors? Is he not a public servant directly responsible to the public? If so, why did he refuse information to the Motion Picture Society of India regarding the personnel of the Board? Is it not a part of his job to enlighten the public when some information is necessary?

Re: THE MEMBERS OF THE BOARD:

Q. 10. We are not worried about the official Members on the Board of Film Censor as they all wear the same trade mark. Whether one is a police Commissioner, and the other is a custom Commissioner, it is all the same to us, as they all come with the hall mark of authority.

We are worried about the non-officials and their qualifications. There are three non-official members on the Bombay Board viz. 1. N. V. Mandlik, 2. S.K. Barodawalla, 3. Sir Byramji Jeejibhoy—a Hindu—a Mahomedan and a Parsi, practically a communal representation on a Board which has to censor entertainment.

Who is this man Mandlik? He is practically unknown in the city. What have been his public activities to recommend him to the Board of Censors? Take a census of men in the city knowing Mandlik and you will hardly find a hundred. And this man without any record of public services, without any special distinction, and with very little right to dictate morals to the Presidency is on the Board of Censors. Why?

And that chap S.K. Barodawalla who had contested the recent elections as a candidate and is reported to have got only four votes in a constituency having several thousand voters. And out of these four votes, two must have been his and two his wife's. His wife couldn't probably help giving the votes to her husband. That man represents Mahomedans on the Board? What a representative?

Sir Byramji Jeejibhoy's only qualification is that he has money and that he goes to clubs regularly. What he knows of censoring pictures is probably not worth knowing. He is the tailor's dummy on the Board.

And these are the type of people who are given the work of prescribing morals to the whole Presidency.

The present affairs of the Censor Board call for a radical reorganization. Everyone of the present men must be dismissed and new people should be put in. In our next article we shall give our suggestions for reorganizing the board of censors but in the meanwhile we request the Home Member to find answers for the above questions—answers that will compete with his conscience

---

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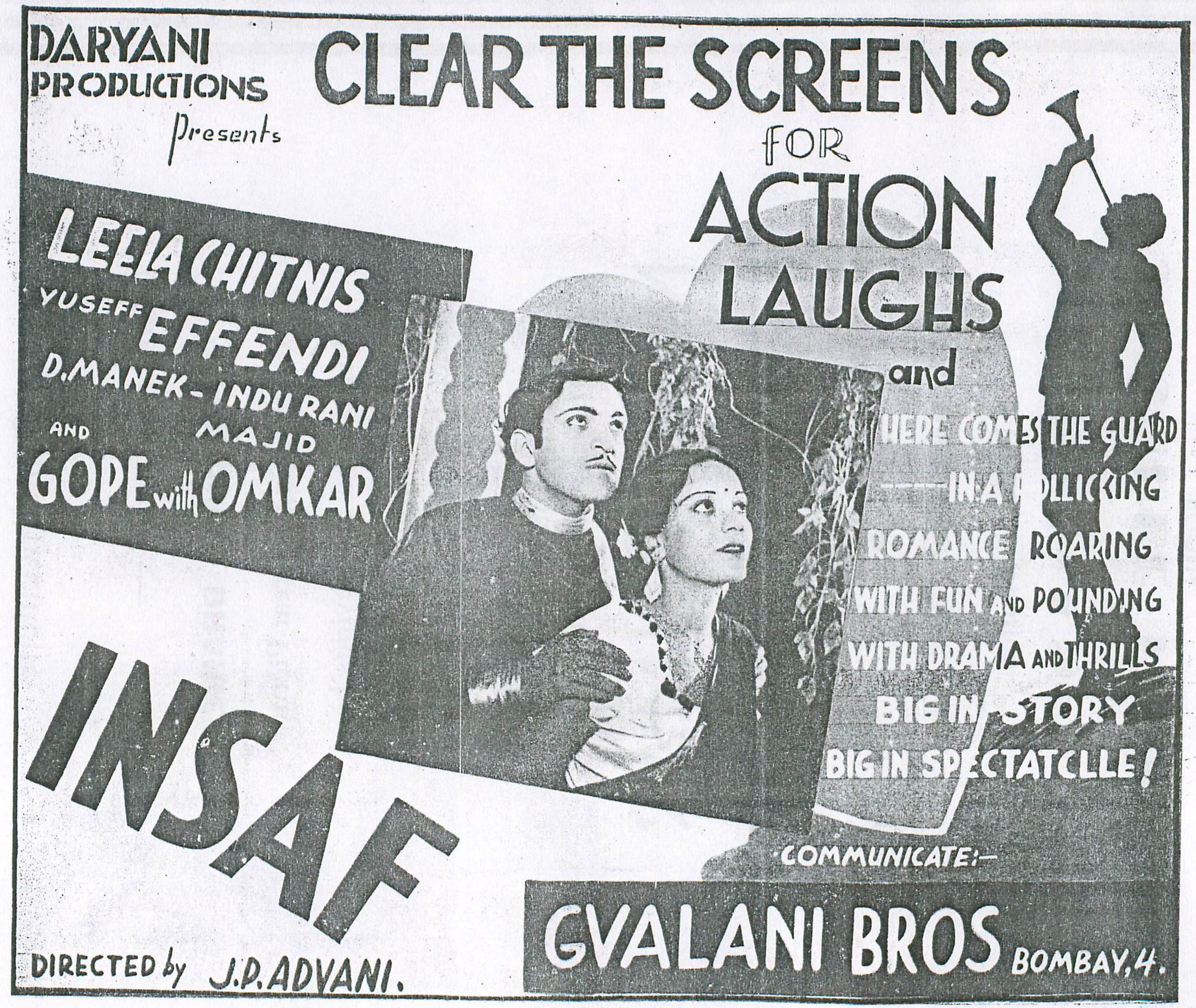

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"BOMBAY CALLING"

by

"JUDAS"

Bravo Chandulal Shah !

THE Ranjit Film Company of Bombay have decided to stop production for some time from the 1st of July 1937. They intnd to close down the production department for a period of six months at the end of which time, the Company will begin the 1938 programme of production by turning out six pictures which will present new faces, new technique, new stories and new technicians. Already six stories of Pandit Sudershan, the man who wrote "Dhup Chhaon" have been taken and Right Hand Man Chaturbhuj Doshi is thinking over them by forgetting all his old ideas and their painful associations.

Whatever be our differences of opinion with Proprietor Chandulal Shah on other matters of importance, we must congratulate the old brigadeir on the rare moral courage which he has shown in closing down the production department so summarily when he found out that his affairs had become too top heavy, considering the present times, for any businessman to continue.

Only Proprietor Chandulal Shah can do this. No other firm of producers, barring perhaps Prabhat's, can close down production so suddenly without loss of credit and prestige or without risking a ringing down of the final curtain on the entire company.

Proprietor Chandulal can do the trick because he has no debts. On the other hand it is a patent fact that his firm has some lakhs saved in a reserve fund. Being a businessman Proprietor Chandulal does not believe in losing what he has earned. And why should he, when it has taken him years of hell to achieve his present success ?

" What Is Wrong " ?

When a company like the Ranjit, with profits in reserve, has to stop production we may as well stop and ask a question. "What is wrong with our pictures ?"

We think everything is wrong with them. With the exception of a few periodical successes, our industry has not been giving good pictures to the audiences. The industry seems to begin and end with only two producers—the Prabhat and the New Theatres. What are the others doing ?

No attempt is being made by the other producers to encourage fresh talent, to give new subjects, or to exploit possibilities of presenting pictures treated with art and technique. They are all racing in one direction of supplying the demand of the market as quickly as possible, with the inevitable result of driving away the audiences from the cinemas.

A well equipped studio like the Bombay Talkies had to produce quick pictures, because its silly directors committed the folly of taking up a theatre in the City. The theatre required pictures and Himansu Rai went head long into production and produced trash for months by wringing out of Devika Rani every ounce of box-office value.

What was the result? Almost every picture of Bombay Talkies failed miserably, and the importance which some early successes had given them was thus debauched.

After a frantic search, Himansu Rai found new faces in Maya Devi, Vimala Devi and others and by presenting them in "Prem Kahani" a recent release he has submitted an apology at which people look suspiciously.

When a man like Himansu Rai, (for sake of argument we take him as a man of versatile experience and abilities —though we don't believe so) failed to exploit successfully precious material like Devika Rani, aided by his well equipped studio and abetted by his publicity manager Rai Saheb Chunilal, who else can make picture production a successful business?

The affairs of the Bombay Talkies call for a drastic reorganisation, if the Company is ever to be a successful producing concern. Just for Devika Rani alone it is worth reorganising, so that the talents of so great an artiste may not be missed for want of correct exploitation.

At another time we shall exclusively take up the affairs of the Bombay Talkies and point out to the directors the numbers of the mistakes which have been committed. We have a right to do so as the Bombay Talkies have taken money from the public and the people should know what is being done with their money.

Rotten Directors and Blind Producers

For the present, let us revert to the subject in hand.

Bombay is not likely to produce a good picture for a long time to come, at least as long as, the present day proprietors of the Bombay studios do not mercilessly dismiss their flattering favourites and look out for new talent in every department of the industry.

The other day a budding young producer bewailed the scarcity of directors with brains.

That is not what is wrong with the industry. There is a real scarcity of producers with brains. There are enough men on the streets with talent, honesty and enthusiasm, but the producers have never looked beyond their nose to find these men. And if by accident they come across some men the producers haven't the moral courage to show rare enterprise by changing the old order of things. They are satisfied with the rut and let us tell you that at best this rut is vicious enough.

The producers have no right to complain. They must simply open their eyes and look. They will find plenty of new material. After finding the same, the producers should prove that they are men and possess the calibre of courage to change the things as times change. We can point out to you numerous useless men working in Bombay studios as directors. These directors have been given the responsibility of sowing nearly Rs. 80,000/- for every picture on behalf of the producers, so that the crop may be plentiful.

Some of these directors have been fitters, some were picked up from the pan shops, some went up pimping for a girl, some were street singers once, almost all are uneducated and several rankly illiterate. And these men are given emotional pictures to direct. Men, who do not yet know what they themselves were born for, are asked to create pictures with sacred symbolisms.

There are numerous other problems that affect our pictures and their success but getting good directors or making new ones is certainly an important problem linked up with the future progress of our industry.

Producers At Tea

The other day Proprietor Chimanlal Desai of Sagar Movietone, in his capacity as the President of the All India Motion Picture Convention once again invited Sir Pheroz Sethna and all the producers to tea at the Taj with a view to discuss the possibility of forming a "Producers Group" in the Motion Picture Society of India.

After consuming a lot of cold coffee and a number of cakes it was decided to refer affairs to another exclusive meeting of producers to be convened in future.

Sir Pheroz gave some precious advice to the producers and pointed out to them in very forceful terms the necessity of unity amongst the producers. Referring to the Provincial Autonomy and the New Constitution, Sir Pheroz painted a picture of better promise in future for the producers if they unanimously strengthened the hands of the Motion picture Society of India by supporting if wholeheatedly in policy and with finance.

Mr. Chandulal Shah disapproved of the idea of forming a group in the Society itself but while agreeing in principles with Sir Pheroz, proposed formation of a separate and independent association of producers, promising full cooperation and support to the Society as a central parent institution.

In a vigorous little speech Mr. Chimanlal Desai supported Mr. Chandulal Shah and managed to win the sympathy of everyone present.

The final impressions of the Tea Party, lead us to believe that almost all the producers are in favour of a separate association, with separate offices and permanent paid secretary.

At the present stage it is all a mirage but one can never say—the producers may do the trick this time as they all looked dead earnest.

Buck Up Rao Saheb Joshi

The Executive Committee of the Motion Picture Society of India must be Congratulated on the selection of Rao Saheb G. G. Joshi as the Editor of the Indian Cinematograph Year Book and as the organising Secretary for the Society.

Years back Rao Saheb Joshi was the Publicity officer of the Imperial Film Company and his experience then gained will now be found immensely useful to the Society.

A red tape man, Rao Saheb Joshi was previously working in the Civil Secretariat of the Government of Bombay, and has won his title in recognition of clever recruiting work done during the Great War.

Rao Saheb Joshi's knowledge of routine in the several departments of the Government will stand him in good stead to promote the interests of the Motion Picture Society.

The affairs of the Society are now fast progressing if we are to take notice of a part of the din they are responsible for and it will be proper for them to help the honorary secretaries, so as to eliminate even the slightest possibility of mismanagement.

We can not suggest a better person than Rao Saheb Joshi for this post unless the wire pullers behind wish to push in another claim stinking with favouritism.

"Kisan Kanya" 1st Colour Picture

India's first colour talkie "Kisan Kanya" is fast nearing completion. The other day Khan Bahadur Ardeshar Irani, proprietor of the Imperial Film Company invited a choice group of journalists and trade people for a private trial of nearly three fourths of the picture. Everyone present was surprised at the excellence of the natural colour registration achieved by the technical staff of the Khan Bahadur.

The process is called the Imperial Cinecolour, and from the actual results obtained, it is proved beyond doubt that this cinecolour process is by far the most successful amongst a lot of different technical processes we hear of. Some of the shots were very beautiful and excelled some of the recent colour pictures from Holly wood.

The story of "Kisan Kanya", as much as we could guess from the parts shown, seems to be very interesting. It is a romantic tale of a sweet looking daughter of a Kisan who is persecuted by a local goonda. Passing through numerous gripping situations. the charming heroine comes out victorious in a masterly climax; which is quite unexpected. The picture is directed by Moti B. Gidwani one of the senior directors at the Imperial Studios and is personally supervised by Khan Bahadur Ardeshar. In the main role, we found Padmadevi that inimitable artiste from Bengal given the all important heroine's role which role is supported in a masterly way by that veteran actor Gulam Mahomed.

"Colour Queen of India"

Who could have foretold that Sreemati Padmadevi, that shy Bengali artiste, would make history by being chosen as the first colour heroine of India? Having begun life during the days of the silents as the heroine of several Kohinoor United pictures Padmadevi achieved remarkable success as the heroine of "Lale Yaman" produced by Wadia Movietone. After a varied career with several companies and with many successful pictures to her record, Padmadevi was given an important intriguing role in "Two Women" produced by the Imperial Film Co.

Khan Bahadur Ardeshar, with his usual business acumen, was not slow to recognize the great histrionic talents of this sweet artist and with his usual quick decision exhaustive colour tests of Padmadevi were taken.

The tests proved immensely successful and with characteristic moral courage old Khan Bahadur gave the all important role to Padmadevi as the first colour heroine of India.

We congratulate Padmadevi on her success and admire Khan Bahadur Ardeshar's courage of enterprise.

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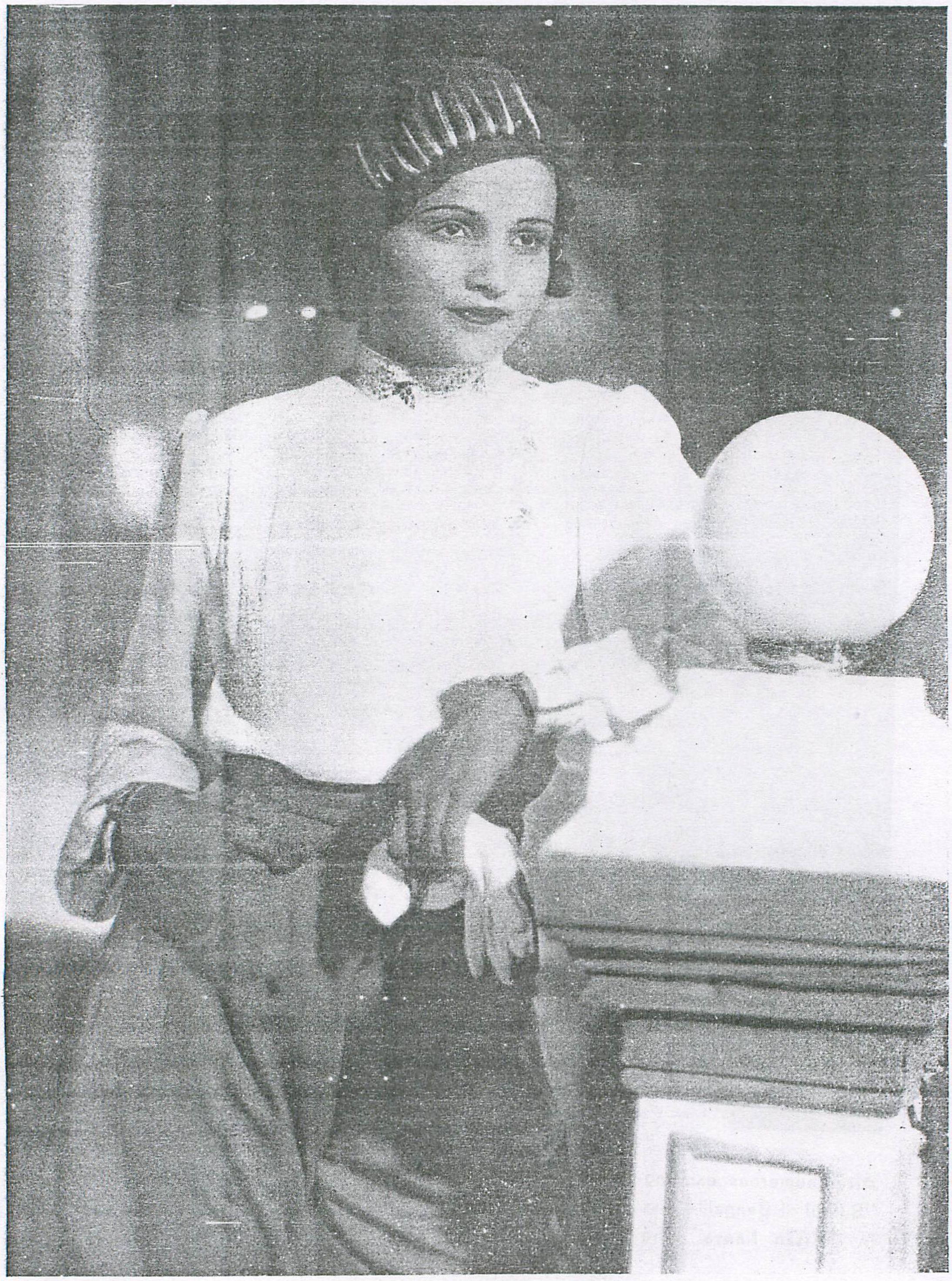
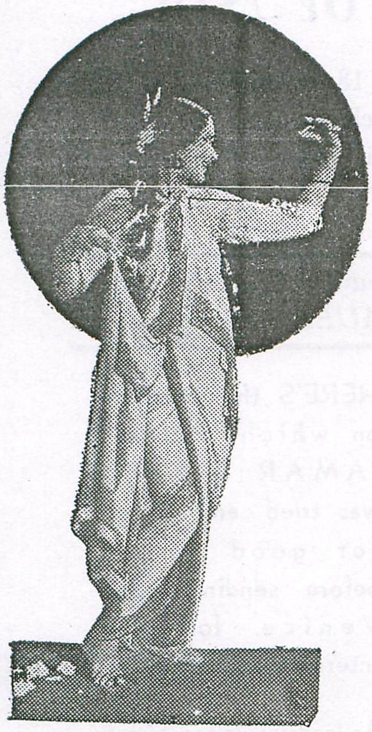
Colour Queen of India

After numerous exciting colour tests Padmadevi—popularly known as the "Bulbul of Bengal"—was given the unique honour of gracing the stellar role in "Kisan Kanya" the first colour talkie of India, produced by the Imperial Film Co.



Krishna Kumari in a new dress that makes you look at her with affection but when you see her in a new role in "Capt. Kirtikumar" a Sagar Movietone picture, you will remember her with more warmth than mere affection.



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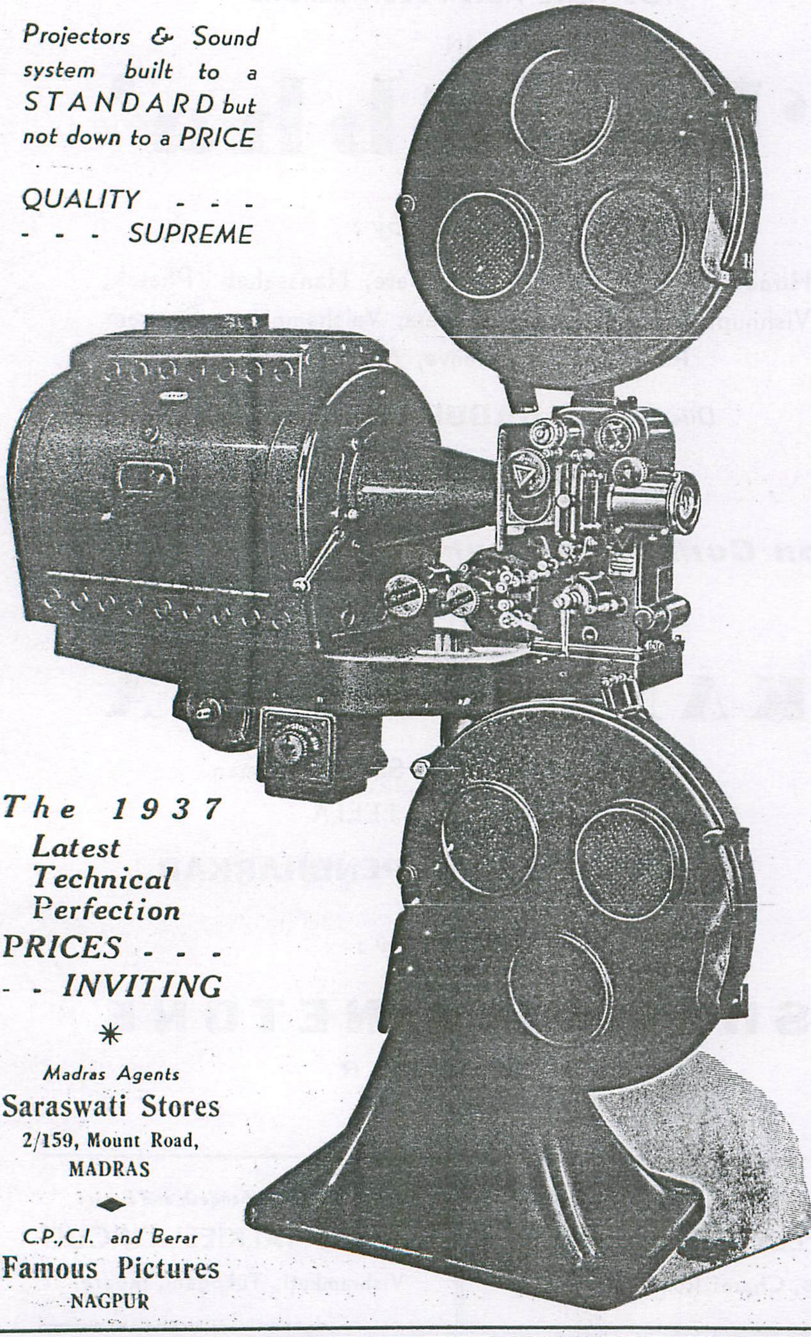

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INDIAN MUSIC

(By A. Bhaskar Rao) SAGAR MOVIETONE

A casual survey of Indian music, especially in relation to the film, is at once fascinating and hazardous; more so the latter, for one has to deal with separate provinces who seem to have taken divergent views and courses in the development of music. As against the risk of wounding the susceptibilities of a few by being frank, the temptation to evaluate the different modern tendencies in music, is too strong, and hence the attempt. To obtain a clear perspective of the issue, it would be profitable to go into a little retrospect, to the time when Talkies began, so as to get an idea of the characteristics and development of music of the various provinces.

Music as Dry Science

Inevitably, South India comes uppermost in mind, demanding attention. It must at once be said in all fairness to the province, that it has preserved music in all its purity and sacredness for centuries and—alas, here is the sting—threatens to preserve it so for centuries to come. To the South Indian who has rationalised even his emotions, music is a science and no nonsense. It has an intellectual appeal to him rather than an emotional one. It is the skill of the musician which he admires rather than the art of his music. And it is perfectly natural that to the mathematical - minded and horribly prosaic Madrasi, music should appeal anything but as a dry science; if it has some artistic effect, it is merely incidental. Just as eating and drinking, music has a fixed time, during which alone it will receive his attention. He never begins a concert before 4–15 in the evening, for it is inauspicious, and generally closes the programme before 9, lest he should forego his meal, and most important, his sleep. In the repertoire of the singer, voice culture is a thing unknown, much less the beauty of musical accompaniment. And hence it is usual to find singers with hoarse voices, bellowing forth to the accompaniment of a solitary violin screeching on the upper octave.

So far as style is concerned, South Indian music has none, for vocal music has taken after the style of the Veena; so that each singer sings exactly like any other, and the people do not seem to realise that this jerky, staccato style is wholly unsuited for singing. Variety in *cheezas* and *gharanas* they have nil, and most of their songs are drawn from that great storehouse of *kirtans*—Thyagaraj, a poet-saint (musician ?) of the eighteenth century. Every song is sung in an approved way, with the same set of permutations and combinations of modulations, and only a musician of the highest order dares to do something original, for the scope for individuality is strictly limited. Added to this, is the peculiar way of the audience at a concert, of keeping *tal,* when everyone keeps beating on his thigh (an operation conveying the idea of a *chapatti*-making competition in progress.) Absence of inspiration, poor diction, the language itself (which, according to Tamilians, is "the sweetest aaf, aal aan the face aaf the yearth') destroy the last vestiges of a pretence to art. Hemmed in by such menacing elements, South Indian music is hidiously mechanical and devoid of soul.

Coming down to stage music, one finds the condition still worse. South Indian stage music is primitive and nightmarish, and the less said about it, the better. The harmonium player is an important personage who sits on the stage in view of the audience, and supplements the singer as often as possible until, ultimately, the whole thing ends in a musical competion between the actor and the "harmonist and chorist", to the delight of the audience. If an actor or actress is famous for a particular song, he or she is made to sing it by the audience at every blessed opportunity, irrespective of the drama and the time and place. Thus, if an actress, as Sita, has sung a song full of ecstacy or Rama's breaking the bow in the drama "Sita Kalyanam", as Uttara, she will be made to sing the *same song,* while lamenting over the death of Abhimanyu, in "Abhimanyu Kalagam".

With musical 'art' at this stage, came the Talkies in South India, and forthwith all the 'Bhagavathars' (professional singers) and stage stars scampered into the industry. They have been singing the same songs in films, of course with the same modulations for which they are already famous; (it is said that in the beginning, the microphone was considered unsuitable to withstand the language, but this fear proved baseless). Taken as a whole, while considering music as a fine art, South India may safely be left out of consideration.

Music from Bengal

If South India hugs at science, strangely enough, Bengal seems to have bolted away from it in panic, and is railing at it from a safe distance. The restrictions of *rag* and *tal* seem to have been too much for the easy-going province, and being on the defensive, it took the offensive (after the favourite trick of the white man, who has invented the fib of the White Man's Burden, to cloak the real burden of his conscience, for having exploited, raped and ravished coloured peoples). Bengal said *rag* and *tal* were impediments in music, the chief purpose of which was the free expression of emotion and sentiment — commendable pomp. Like the modern Nudists and the Back-to-nature cult, Bengal went to found new music that breathed freedom. Tagore was among the first to set his poetry to his own music, and it must be admitted that he was successful to a large extent, especially in creating martial music, an element which was so far lacking in Indian music; but in the attempt, a strong element of Western music necessarily crept in; and being new and easy, it was hugged on to by all and sundry for all it was worth; thus Bengal became a musical convert, and due to the convert's characteristic zeal the music gradually became more hybrid and Anglicised. It must not be supposed, however, that we find fault with Bengali music solely on the ground that it transgresses the bounds of orthodoxy. Far from it; for that matter, all mixtures are much more pleasant than each of the elements composing them! But then the mixing ought to have some meaning. Unfortunately, however, Bengali music has acquired a heavy wailing and droaning element, and is flat and devoid of subtlety and embellishment. The little *murkis, khatkas* and *tans* which lend delicacy and grace to music, and appeal to finer feelings, are conspicuously absent in their magnificent kindergarten music.

In the field of film music, Bengal went out with abandon. The need for orchestration provided an opportunity to dabble freely in Western music with the result that their music has become absolutely freakish; and the ridiculous part of it is that, with the chronic love of the Bengalis for bombast and showmanship, they have gone to the extent of calling *all music which is not freakish,* as "conservative." Nay, even adjusting the tabla to the *shruti,* an elementary demand out of a musical sense, is conservatism according to them. In this state, one cannot but regard their music with despair.

Hindusthani Music

Hindustani music, the real music of India, seems to have a wide patronage in U. P., especially in Lucknow and Allahabad, where it has a certain mass appeal. The student population organises musical conferences in which leading musicians take part. A sound musical training is given to children in many families; and good music, of whatever class finds spontaneous response from the general populace. This is due also to the beauty of the language, which explains the popularity of *gazal* and *qavali* singers all over North India, especially in Punjab. Though the tunes are simple and sometimes threadbare, the songs more than make up for the music by their exquisite poetry and sonorous diction. In fact, musical poetry in North India has reached a remarkably high level of refinement and subtlety. A single song from Hindi "Chhaya"—"Rakhia" illustrates this point. The Punjab too has a musical style of its own, which is quite attractive due to some queer combinations of notes.

North India has nothing to offer in stage music, which is of the cheap gazal-qavali type. In film music too, the North has not so far come out with any new ideas, though it has always appreciated good music in films. Altogether, North India appears to be more receptive than creative—a creditable faculty in itself.

Bombay Music

And finally we come down to 'Bombay Music which, of course, means Maharashtrian music, for, the others cannot be accused of having strong musical inclinations. Maharashtra borrowed classical music from the North, and this music is inevitably bound up with a few individuals like the late Bhaskerbua Bakhle, Master Krishna and Govindrao Tembe, to whom the province can never be sufficiently grateful. Bhaskerbua, one of the pioneers, not only borrowed, but went a step further and *popularised* classical music—an achievement which has never been surpassed—through the medium of the stage. Mighty *Bandishi Cheezas* which used to be encountered only by dignified 'ustads', came to be sung in dramas, and that to advantage, of course through songs composed on them. In this venture the name of Narayanrao Rajhuns (Balgandharva) stands out supreme. The personification of melody and the embodiment of sincerity, he brought a new spirit in music. His singing in dramas was an ethereal experience to the audience. Even in far off South India, the matter-of-fact Telugu people became enamoured by his gramophone songs and soon developed a taste for Maharashtrian music, giving up their age-old science—I mean, music. Some of the Tamil people, too, got tickled by it, for it sounded uncomfortably sweet, but on second thoughts they decided to have nothing to do with it on account of its *mixing*—a musical sacrilege ! Much of the musical charm in the dramas depended on the lovely tunes themselves, given by Bhaskerbua's illustrious disciple and Maharashtra's pride—Master Krishna. Each new drama was eagerly looked forward to as a musical event when songs, surpassing old ones in beauty, novelty and variety, seemed to pour forth out of the seemingly inexhaustible fund of "Master."

In classical music, Master Krishna leads others by lengths. His chief characteristic is an unique and popular style which appeals to all classes of tastes. His vast variety in *cheezas* is amazing; and almost everytime, he comes out with a new *cheez* which sends one writhing in ecstacy. He has made an art of *murkis,* keying it up to a pitch of subtlety beyond description. His admirable knack of composing *cheezas* and songs has established his superiority over other singers, and one feels he has made a musical contribution greater than that of all the provinces put together. In the sphere of the cinema, his contribution has been equally great, though very naturally, he took some time to adjust himself to the new medium. If you ask a graduate to take up the infant classes, he will at first find it almost impossible to speak to them except in terms of the Binominal Theorem; and that is why "Dharmatma" music did not come down to the popular level. But on the other hand, it provided an exquisite musical treat. He rectified the 'fault', and in "Amar Jyoti" went straight to the heart of the masses. The song आज हमे बन is, in my opinion, positively a screen classic. He did not stop here. He challenged those who eternally harp on the unsuitability of *rag* type of music for the screen, by drawing out a mighty and majestic effect from a *rag* and that too from a mild one like *Bhoop,* in the chorous song करना नहि. It is "Master", and he alone who will give screen music that elevating and sublime touch (leastways, that is how critics feel.)

One cannot think of Master Krishna without thinking of his counterpart Govindrao Tembe, an artiste through and through. A creative artiste of the highest calibre, his success in screen music has been as high and consistent as that in stage music, and among his many delightful songs at least one has become a screen classic — "Mana Harat Rang" in "Sairandhree", which, for sheer beauty of imagery diction and lilting melody, can be said to be still unbeaten.

A conclusion to the foregoing seems superfluous. Still one should not be accused of undue partiality if one says that so far as the chastity, novelty and melody of popular music is concerned, Maharashtra would seem to have done the greatest service to this Art—inspite of the coming of the talkies.

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माधवराव जोशी
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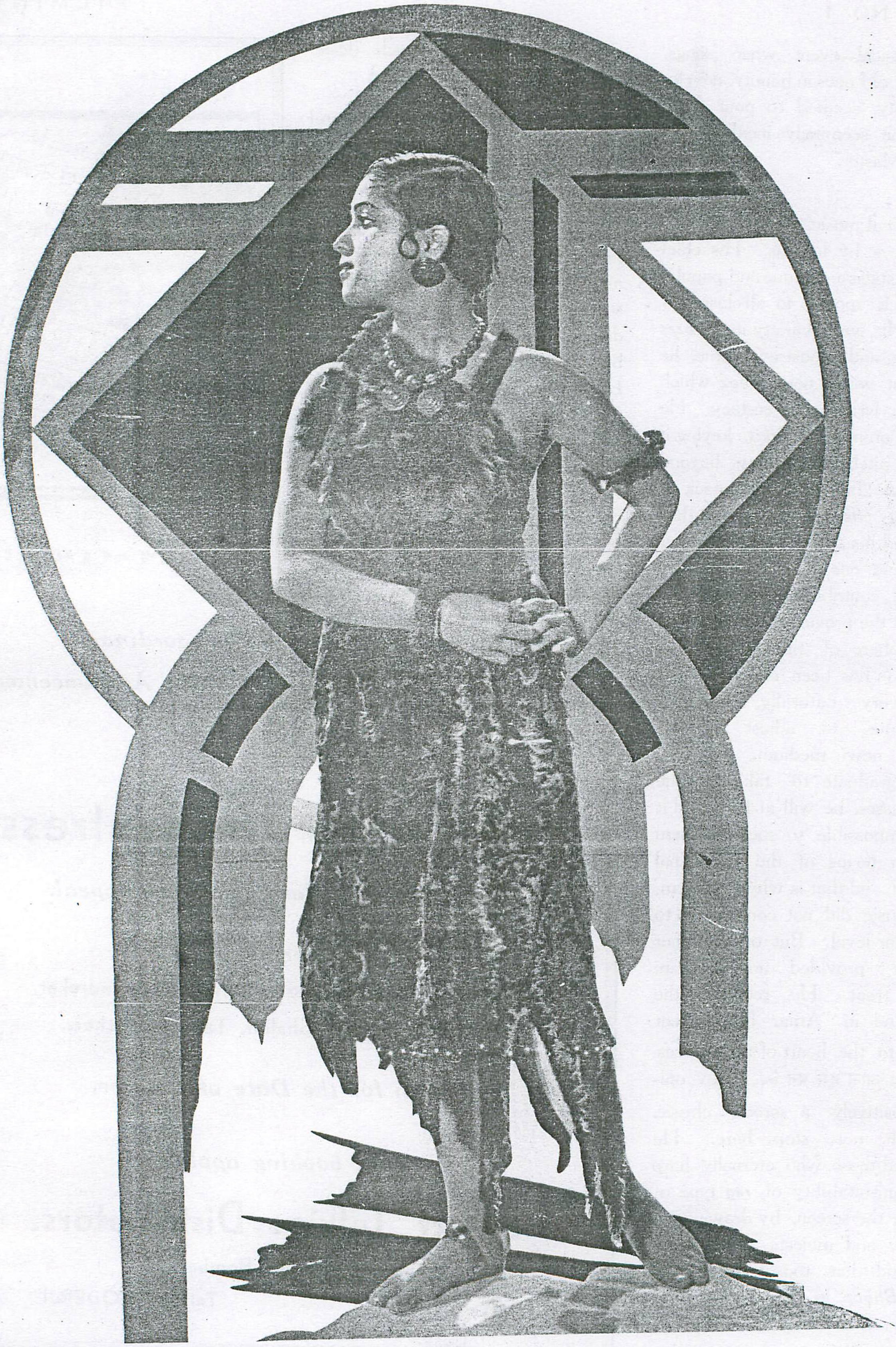


Look at this splendid piece of womanhood—smart and seductive—and this time less covered than usual. She is Shanta Apte Prabhat's singing siren as she appears in BEYOND THE HORIZON. "Don't tell me, you don't love her"!

ROUND THE TOWN

"Sonehra Sansar"

Produced By: **East India Film Co**
Story Scenario and Direction By:
Devaki Bose.
Music By: **K. C. Dey.**
Photography: **Sailen Bose.**
Audiography: **C. S. Nigam.**
Dialogues: **N. K. Mehra.**
Released At: **Roxy Talkies,**
Bombay.

This is a clever picture and quite in keeping with Devki Bose traditions. Barring a few illogical situations, the story is well written using enough of burlesque to provide humour and at the same time to present a satiric and clever caricature of several accepted theories of life.

The utter uselessness of our modern education as a factor in building up a useful, practical life, is feelingly portrayed by the six strange men of education. If some of our graduates choose to misunderstand these scenes incidentally in doing so, they amply justify the scenes and prove by their own example what Devaki Bose is trying to do with the help of his six graduates. There is nothing in these scenes that should offend the graduates.

There are others who think that in a straight drama, burlesque is out of place. Whether it is so or not, is well proved in this picture for the benefit of the theory hunters.

The direction of the picture is very good. Several brilliant psychological touches lend distinction to the picture.

Rampyari as "Roma" gives a surprisingly good performance. Under D. K. she has lived a new life which she had never even known hitherto. Gul Hamid is his usual best—sensible and capable. Mazhar Khan gives a splendid performance while Vijay Kumar is quite good.

Barring trifling defects sound and photography are good,

Azurie's dance besides being unnecessary is common. Her dances are becoming cheap the way Bengali producers are cramming them into their pictures. She does not seem to have learnt anything new and all that she is giving now in Calcutta had long been exhausted in Bombay. Stale dances are very boring in the best of pictures and with several splendid dancers for which Bengal is known, one cannot understand why producers have to rush to Azurie. At best it is a stupid procedure.

Some of the songs are good. The dialogues are splendid and so are some of the song compositions.

The picture certainly deserved better reception than it had in Bombay. "Sonehra Sansar" is a picture for the classes—for the really educated intelligent classes, for, in this picture Devki Bose has touched upon problems which are beyond the pale of ordinary intelligence. The well dressed species which we find strolling about the streets of Bombay talking cheap literature and discussing operas is not the kind of people who can understand this story. Only men with deeper understanding of life and its cruel vicissitudes will discover fresh interest in "Sonehra Sansar".

The picture failed in Bombay mainly because of rotten publicity. The men who released the picture never told the people what the picture was about. So next time Devki Bose sends a picture out to Bombay he may as well be sure of a correct publicity before hand.

"Jungle Queen"

Produced By: **Imperial Film Co.**
Story and Scenario: **Mohanlal**
Dave.
Direction: **Nandlal Jaswantlal.**
Photography: **Adi M. Irani.**
Released At: **Majestic Talkies.,**
Bombay.

Director Nandlal who comes from the Ranjit school of production can hardly be beaten when it comes to borrowing ideas and material from foreign pictures. And this time with that old 'pirate' Mohanlal Dave to help him, between the two, they have practically made a clean sweep of a hundred foreign pictures by taking hundreds of small situations without even caring to disguise them with a new twist. The picture has therefore become one marvellous mess of stolen ideas knitted together with borrowed shots of elephants and jungles,

Nandlal is a prize 'ape' of our screen industry and to nail down his aping of ideas by quoting the names of the several pictures is well nigh an impossible task in case of "Jungle Queen", as from shot to shot we shall have to mention a different picture.

The story is also a complete mess with not a single new idea nor a new situation. What can a man like Dave write in days which demand stories like "Devdas", "Dhup Chhaon" "Dalit Kusum" etc.? In taking up Dave stories the Imperial people are surely heading for a crisis. From what we have seen of Dave's intelligence through nearly a hundred stories of his, we do not think that he could have ever written a screen play. We must, however, admit that he is a lucky man in getting a number of fools who take up his stories and Dave made hay when the Sun shone. We have respect for his business acumen.

The dialogues in the picture, to say the least, are just rotten and absolutely impotent.

There is no direction in the picture. In fact, it hardly requires any as there is hardly a spot where the story dwells to give scope to any sentiment or expression. The picture is one continuous rush of shots, rather cleverly edited. The editing of the picture is the only relieving feature about it and we think it is the work of Khan Bahadur Ardeshar himself, who is reputed to be one of our best editors.

Sulochana is improving with every picture but to expect her to sing is rather preposterous. She has laboured a lot in the picture and given her best. The surprise, however, was D. Billimoria. This is the first talkie, where the old brigadier has tried to act and he has done it well, adding spice to his performance by a couple of songs sung with correct scales and timing. Zilloo is good as usual without being splendid. Her dialogues are not well rehearsed and consequently fail to impress. The others are so and just so.

Photography and sound are good in parts as every thing about Imperial Technical work is. The laboratory work is damn rotten and unless it is improved, the producers cannot recapture their old market.

Music is bad. The background music is horrible—as horrible as the direction and the story.

The picture got a poor reception all over and deserved it. How can they expect anything more?

"*Sharafi Loot*"

Produced By: **Ranjit Movietone.**
Written and Directed By: **D. N. Madhok.**
Cameraman: **Sazu Naik.**
Recordist: **Trivedi.**
Released At: **West End Talkies, Bombay.**

This a story inspired by the foreign picture "Lonesome Pine". The writer has not even cared to tax his brains and consequently has adopted numerous situations straightway, which attempt is not praiseworthy. Once again the dialogues are not powerful—they are common. Song No. 8 is composed well—the rest are apologetic. Photography is fair. The sound is defective at places. The direction of the picture is not commendable. With a better director the story would have become more convincing and less artificial.

Ishwarlal has given a good performance. His singing is also hopeful. Dilip (old Nazir) is very affected, stereotyped and tiresome. He fails to convince. His romantic interludes with Malti are positively boring. I am afraid Dilip is not much good as a hero. Malti (old Yasmin) is quite good. Her dialogues are well spoken and her expression is appropriate, but she won't ever be friends with the cameraman. Charlie, in giving some fine slapstick work, saves the picture from getting on the nerves. His comical interludes provide relief. The picture ought to be made faster by drastic editing, especially cutting off some of the songs. If this is done then it will be quite a nice entertainment.

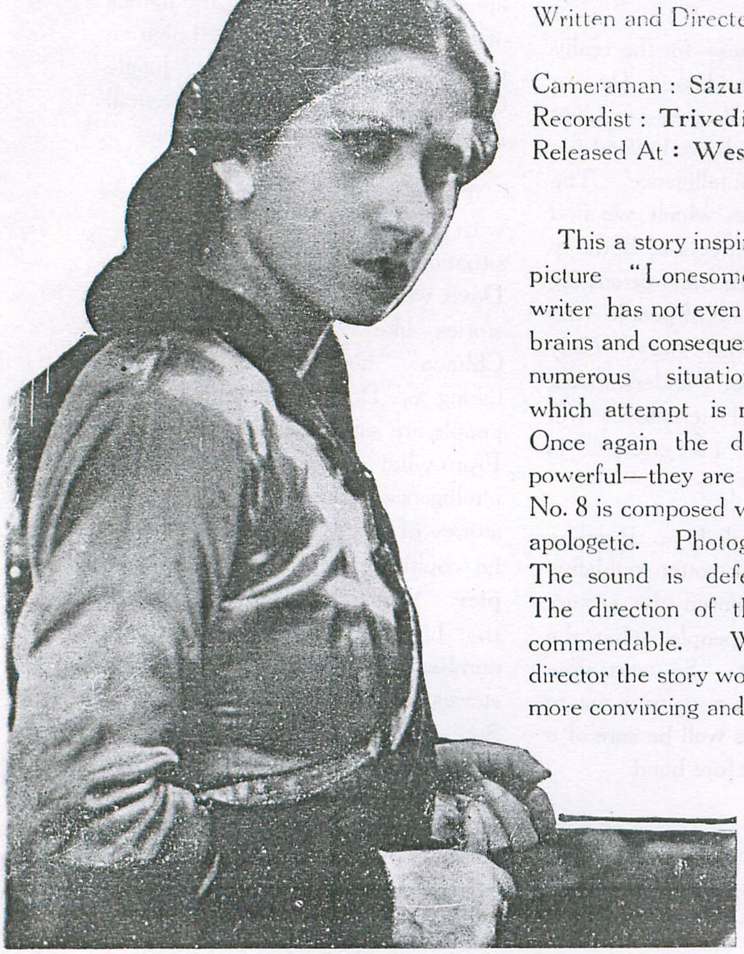
In conclusion I think that Madhok should not direct pictures. He should stick to story writing.

"*Prem Kahani*"

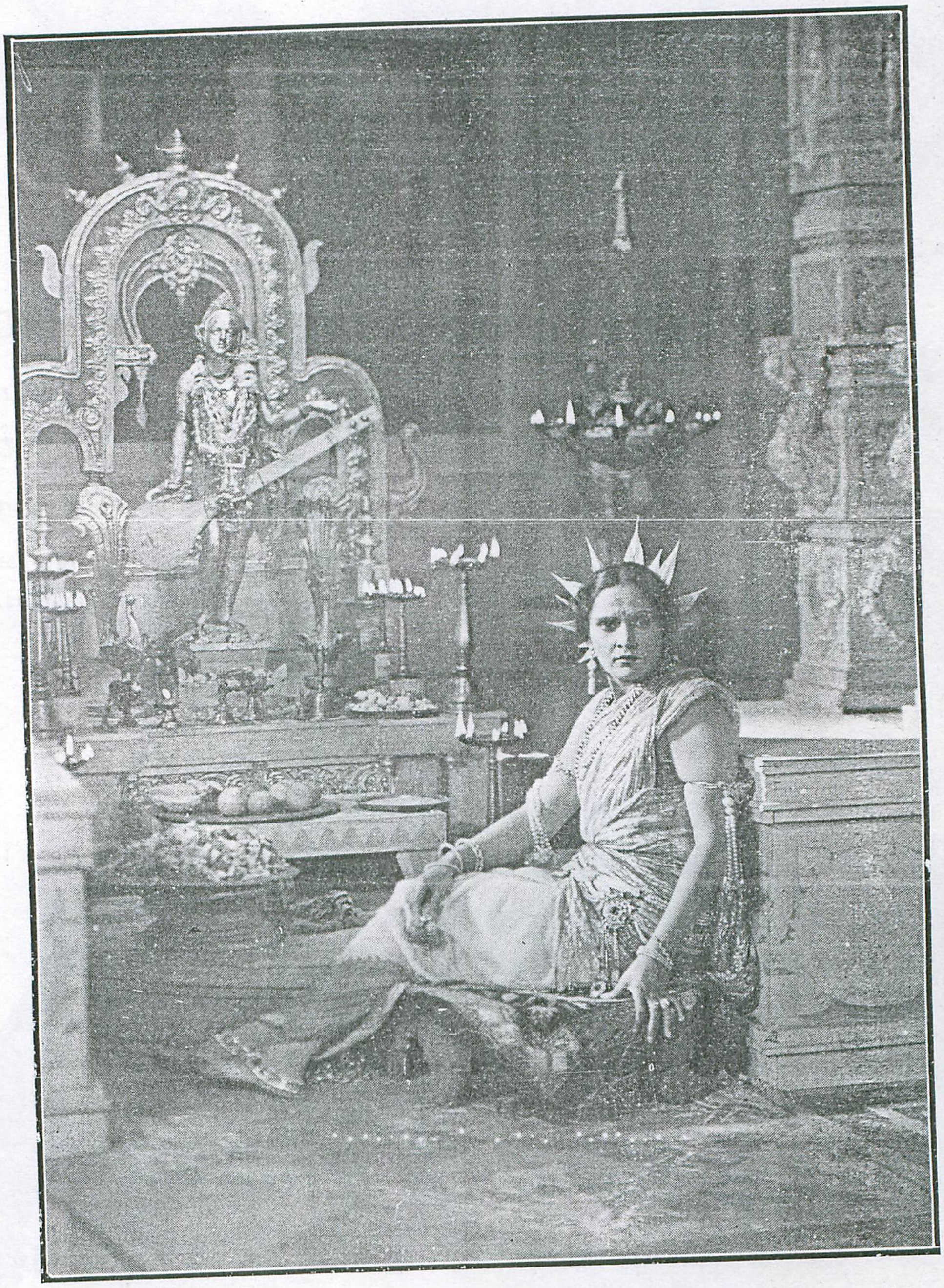
Produced By: **Bombay Talkies Ltd.**
Written By: **Niranjan Pal.**
Directed By: **Franz Osten.**
Dialogues and Songs By: **J. S. Casshyap.**
Music Direction: **Saraswati Devi.**
Cameraman: **J. Wirsching and R. D. Pareenja.**
Sound By; **S. Mukerji.**

This picture is an unholy mess of ideas and incidents created by those two "Experts": Niranjan Pal—the writer and Franz Osten—the director.

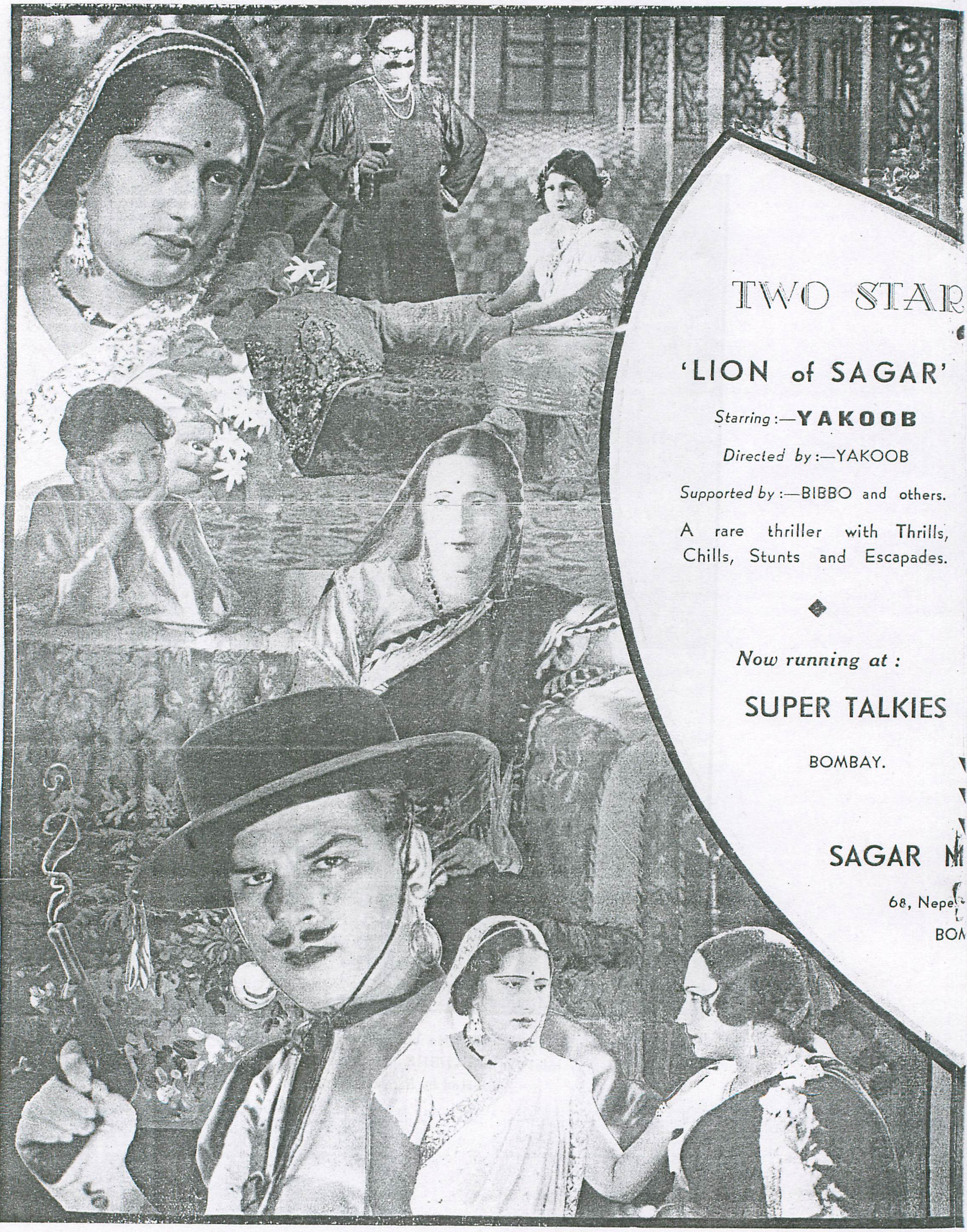
"A common story clumsily told" that is the verdict of several people who paid for the tickets. No one except those behind the Bombay Talkies believe that Niranjan Pal can write a story for the talkies. And inspite of repeated failures, a suicidal



Kamlesh Kumari in "The President"



This stern looking person is none else but our favourite Durga Khote in one of her usual thundering roles in PRATIBHA produced by Shalini Cinetone and directed by Baburao Painter.



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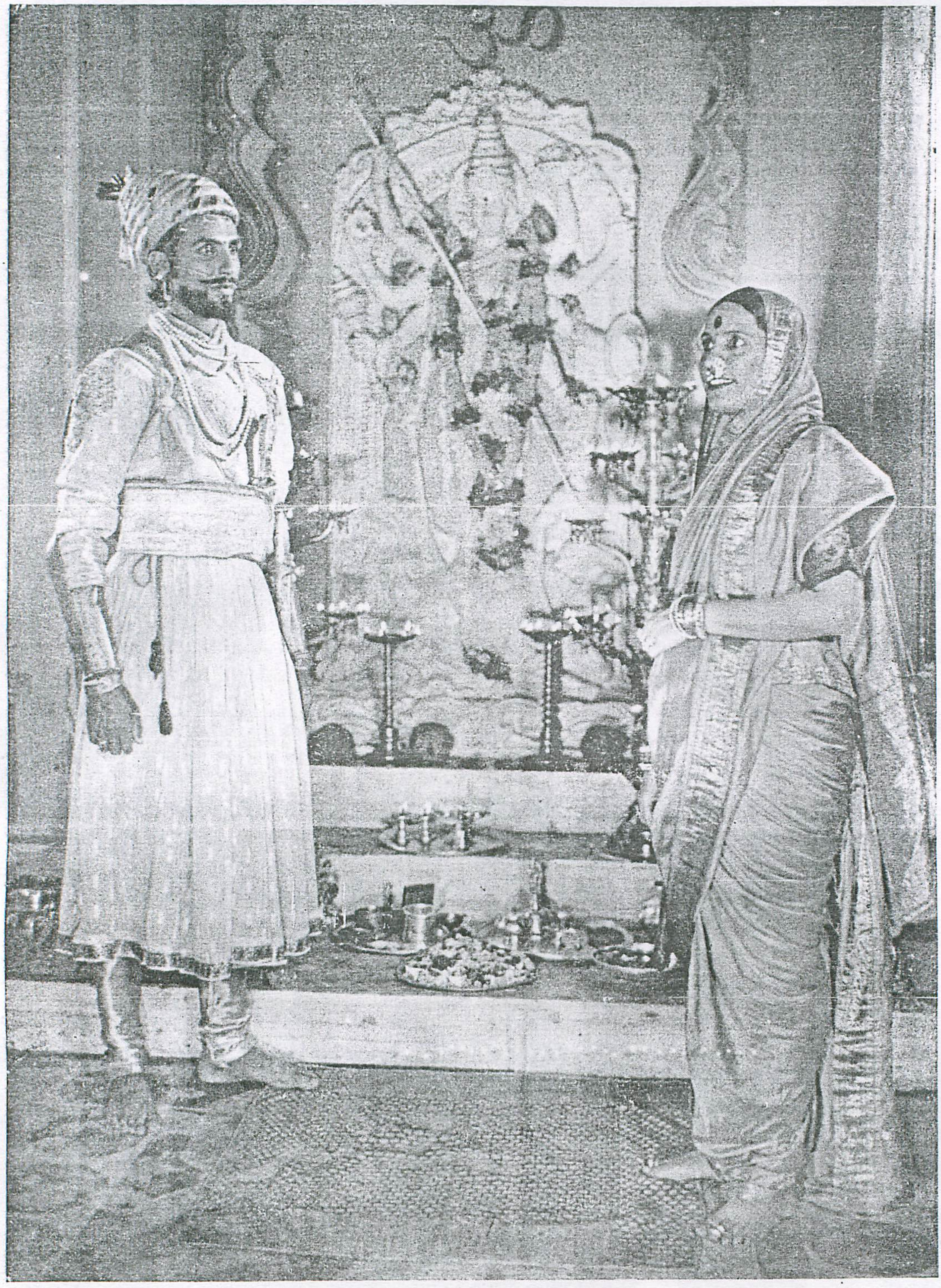

Mrs. Shilotri and Nanasaheb Ingale in "Frontiers of Freedom" a Prince Shivaji Cinetone's maiden talkie two new comers are introduced to the screen—Mrs. Shilotri as JIJAI and Sardar Nanasaheb Ingale as SHIVAJI policy of persisting to take stories from a writer who hasn't the pen, is continued, probably because the funds in the Bombay Talkies come out of the pockets of others.

Like "Achhut Kanya" this picture also stinks of a swami who tells a story of the past. At best this is a very clumsy beginning to any story. The scenario is an overcooked "pullav" of several contradictory situations with three brides and two bridegrooms thrown in as a sprinkling of romance.

The picture opens with that disgusting and most unactorlike actor N. M. Joshi threatening and persuading Aloka (his daughter in the story) about her love infatuation. Even in the few dialogues which this man speaks he does not forget to present his stagy, affected and artificial diction which stamps the scene as highly unreal. This man must be scrapped from picture parts, if any realism is to be lent to these parts.

The best man in the whole Bombay Talkies staff to-day is the new comer M. Nazir. His actions are natural and his dialogues are superb. With a little more direction he promises to be one of our best charactor actors. Kamta Prasad as the Brahmin Priest is too crude, A Brahmin Priest is supposed to be a man of scriptures and learning. Kamta Prasad's accents betray more ignorance than learning. He is again miscast, though the poor fellow tries to do his best. The two widows are too rotten for description. Manohar Ghatwai is a good type. He should be given more important roles in future. Pithawalla has not much to do. Barring a couple of shots, he is quite alright.

The new find Maya Devi is splendid. Considering her maiden attempt, she has done very well. In her song taken by "play back" she gives attractive actions. By the way, who sang that song? Maya Devi deserves a long term contract. Vimla Devi (Mrs. Bende, if I mistake not) is quite a hopeful. Giving her songs is foolish. Madhurika Devi is not much. Her Punjabi accent jars on the ears. And now that forlorn hero Ashok Kumar, whom the Company presented in the same way as one would present something to his rival in love, In his acting he will probably never improve, but in this picture he has sung one song well. (No. 3 if I remember correctly.)

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The most pleasant moments in the picture, however, are those where that sweet dancer Sunita Devi appears with her partner Mumtaz Ali. Sunita Devi's singing in the garden setting is melodios. In the 2nd dance, it is a pity that she was not given the vocal refrain. As it should be, Sunita Devi ought to be given the greater burden of singing in preference to her partner.

The dialogues are pretty good. Song No. 3 is very cleverly composed and recommends itself to memory owing to its underlying sentiment.

Photography and recording are excellent as usual.

I don't think much of the picture as a box office success. It was not well received in Bombay though pushed up by a Rs 500/- contest. It might go well in Punjab as there are three girls in the picture in place of the usual one.

"The President"

Produced By : **New Theatres Ltd.**
Scenario and Direction ; **Nitin Bose**
Released At : **Krishna Talkies, Bombay.**

When you sit to see a New Theatres' picture you expect a lot, but when that picture is directed by Nitin Bose you would be justified in expecting a lot more than the usual lot. With such expectations, one is rather disappointed by the time one reaches the end of "The President".

The fault of this picture lies in the glorious N. T. success of the past. Past glories excite so great hopes in one that he cannot help but feel a bit sore.

"The President" is a clever picture. It has plenty of entertainment with a thread of romance woven throughout and a small sprinkling of tragedy at the end.

The story is common, but the scenario is marvellously clever. The technique does not show any marked progress over previous N. Bose pictures. The direction is good.

A couple of songs by Saigal are good. His acting does not call for praise, Nawab has improved a lot in being less stagy. Kamlesh Kumari is good in parts while Leela Desai is atonce good and charming.

Sound and photography are excellent as usual.

There is nothing special in the picture to go mad about. It is just a good picture and ought to run pretty well throughout India. It is well received in Bombay because it is better advertised than produced.

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Pingala—

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Directed by:
D.K. KALE

Photography by:
Y.D. SARPOTDAR

Sound Recording:
EDULJI

Produced at the Minerva Studios

Dialogues by :—PANDIT INDRA

ANAND PICTURES

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STUDIO CLOSE-UPS

Sagar Movietone

Director Badami is now working on "Kokila" another great social story by a great novelist of Gujrath–Mr. Ramanlal Vasantlal Desai. Immediately he finishes "Kokila" he will be given another social story written by Professor N. C. Phadke that inimitable novelist of Maharashtra.

Director Mehboob has just completed "Jagirdar" and taken up another stunt thriller featuring Kumar and Bibbo Kumar that splendid artiste is once again in Sagar which was his first port in Bombay when he came down from Calcutta, we hope that Sagar people will not allow this "Puran Bhakt" to go elsewhere, as Kumar is a type, rarely found.

Director Yakub's "Lion of Sagar" will be on the screen at the Super Talkies, Bombay. It is reported to have run well at Delhi and Lahore.

Director Luhar is perhaps the most busy man in the Studio today. He has just brought back his "Capt. Kirtikumar," from a tour in Hyderabad and is giving 'him' a final grooming. And side by side he has started shooting a new thriller "Dynamite" with enough explosive material in Krishnakumari and Maya Bannerji.

Director Hiren Bose is still in the astral zone with his "Eternal Music" while Director K.P. Ghose can be seen sprawling at length on every bit of soft material courting "Bijoya" a novel by Sarat Babu. Between Director Ghose and the Sagar "Brain Trust" "Bijoya" is going to have a bit of man handling.

Director Goutam with the help of Supervisor N.R. Desai has managed to finish on paper the life of a sweet Tamil untouchable and the way these two old stagers have touched her up, there is hardly any spot left untouched for others.

With whispers, plots and counter-plots, extensive preparations have been taken in hand for K.M. Munshi's masterpiece "Prithvi Vallabh" which is going to be one of the sensational pictures of the year if all that Proprietor Chimanlal says will happen. Let us wait and see.

Zambo the Ape-Man in "Shere Jungle" Bhavnani Production.

Ranjit Movietone

Director Chandulal Shah's "Pardesy Pankhi" which was recently released at the West End Talkies did not bear out the expectations entertained by the producers, which goes to prove that Miss Gohar is not drawing so well nowadays as she used to do once. It is a matter of imminent importance to the proprietors of Ranjit Movietone to discover new talent to replace Miss Gohar whose inimitable services have been responsible for the unique success of Ranjit pictures in the past. It is sad enough to part with a great artiste but it will be worse so to exploit her to a ridiculous stage. Why shouldn't Gohar retire at the height of her glory. By doing so she will leave behind affectionate memories of her glorious victories. If on the otherhand she persists in adding to her failures, posterity will only recall her performances that failed. The world is always unkind and it is not prepared to accept half-measures in art and entertainment.

Director Madhok's "Sharafi Loot" was at the West End and did well in the 1st few weeks Malti (Old 'Yasmin') is reported to have done well in the picture.

Director Jayant Desai's "Dolls of Clay" featuring the inevitable Madhuri is released at the West End.

STOP PRESS

Minerva Movietone

Mr. Shorab Mody has taken over the Minerva Film Company himself and is calling his new concern "The Minerva Movietone."

The programme of the new company is very ambitions. It is bound to be so with Sohrab Mody in absolute control. Pictures under production present a great variety in subjects looking to their names: "Khan Bahadur," "Robin Hood" "Pagali," "Romeo and Julet."

And again Sohrab with his flare for Urdu, is quietly preparing for a classic Mahomedan subject, which, it is said, will provide a beacon light of guidnnce to our Mahomedan audiences. Good Luck, Sohrab!

Imperial Film Co.

The greatest talk of the studio nowadays is the first Colour talkie of the Imperial in their own Cine colour. Director Moti Gidwani has stolen a march over others by taking his own unit to Nasik and by forced marches he is reported to be fast nearing completion of the picture in hand. In a very interesting story written by a wellknown Calcutta novelist, whose name we forget at the moment. Padmadevi the famous Bengali artiste carries the stellar burden in association with Gulam Mahomed, Nissar and Zilloo. Incidentally, in giving Padmadevi the all important star role in the first colour talkie of India, Khan Bahadur Ardeshar Irani has recognized her rare histrionic talents and paid her a compliment which is well deserved. Rushes of the first colour talkie seen by us, commend to us the technical excellence of the Imperial Cine colour System and the artistic composition, not to mention the choice of beautiful locations, by Director Gidwani.

That glamorous star of stars Sulochana has just completed another great picture "Jagat Kesari" directed by Homi Master, while another "Vahari Dunya" starring the great star is also awaiting release. Very elaborate plans to star Sulochana in a grand colour talkie are being discussed and we might soon hear some thundering news in very near future.

Director Gunjal is busy with his new one, "Mere Lal" starring Zilloo and supported by that affectionate firefly Pramilla. And there is that big little child star Anant Marathe commanding an all important role in the picture.

Director Atorthy's "Majdoor Ki-Beti" is ready for release. Actor Hafisji is once again reported to have given a splendid performance.

A new Wadia-trained director has also been taken up to strengthen the stunt-branch of the studio with Yeshwant Dave as the hero of the threatening thrillers.

Saroj Movietone

Director Chowdhary is already half way through "Kal-Ki-Bat" Wonder whether he is going to give us a tale of yesterday or of tomorrow. Whatever that be, he is going to give us some tale which will be infinitely more interesting than the tales of several directors told together. With Durga Khote sharing stellar honours with Rose and Mubarak supporting Surendra, the picture is expected to be a box-office success. If anticipations become facts, then Proprietor Nanubhai will have achieved a miracle in getting a clever and successful picture from old Chowdhary.

Bombay Talkies Ltd.

"Prem Kahani" not featuring Devika Rani is released at the Royal

Sushila in "Jadugarin"

Opera House and if subsidized propaganda is to be believed, it is supposed to be running well. However the dances by Sunita Devi & Mumtaz seem to have become popular.

In keeping with the mysterious policy of Rai Chunilal and Himansu Rai, we can not tell you about the mystery picture of Devika Rani, which is reported to be coming soon. The mountain is in labour and we only hope that the proverbial mouse may not come. The secrecy and conservatism practised by this studio about their own activities excite enough suspicion to shake the faith of its most ardent supporters.

Huns Pictures

Director Gajanan Jagirdar has just completed "Asha" featuring Panna and Baburao Pendharkar and supported by Shahu Modak, Altekar and Sitara. It is on the screen at the Majestic.

The Huns people have only recently hired out on a long term contract the Kolhapur Cinetone Studios and Director Chandramohan's "Jeevan" featuring himself has already gone into production.

Director Vinayakrao is still fixing up his story and by the time this is in print he will have probably taken up a mythological subject from Novelist Khandekar of Maharashtra.

Prakash Pictures

"Challenge" more prominently featuring the dog and the horse than the men in it ran exceedingly well at the Super Talkies, Bombay. The dog and the horse proved more faithful than human beings and the two animals have given Prakash a lift which they so badly needed.

Ramanlal's great story "Poornima" is nearing completion and will be on the screen some time next month.

Daryani Productions

Director Khosla has completed "Bull Dog" while Director Advani has taken up another stunt thriller, probably inspired by Leela Chitnis. That big little director Ram Daryani is reported to be busy with the scenario of "Sacrifice" a grand social story for his next picture.

Wadia Movietone

A number of stunt pictures are as usual under production. Some of the names sound as follows:—

"Lankani Ladi," "Toofani Tarzan" etc. They will be in Mysore for the out-doors of some of these pictures.

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Harry Rubin,
Director of Projection,
Publix Theatres Circuit.

I cannot too strongly emphasize the necessity of keeping the screen and projection equipment in first class condition.
H. G. Tasker
President, Society of Motion Picture Engineers

Economy carried too far in regard to the booth can ruin the business of any theatre.
Charles E. Lewis
Showmen's Trade Review

The above Spare Parts can be had from Evergreen Pictures, Bombay.

Minerva Film Co.

"Atma Tarang" which was released at the Minerva Talkies was reported to have been received well. While "Bhakta Namdeo' which was released in Poona first was also well received. The new picture in hand is "Kunj Vihari" written by Mama Varerkar. a well known dramatist of Maharashtra.

Prabhat Cinetone (Poona)

"Beyond the Horizon" which was first released in the Punjab drew very well at several important stations.

"Tukaram" is mauling the box offices by breaking all previous records. It is still running at several stations and in Bombay and Poona it will probably do so for a couple of months to come.

Director Shantaram is busy shooting the out-doors of "The Unexpected" and hopes to complete the same by the end of next month.

While Directors Damle and Fatehlal—they go in a bracket—are quietly preparing for "Gopal Krishna" in Hindi and Marathi.

Mr. Keshavrao Dhaibar one of the five partners of Prabhat has retired from the partnership business and will launch on his own blessed and probably helped by his ex-partners. Individual enterprise should always be encouraged as we shall now have one more producing company turning out quality pictures like Prabhat. How wonderful will it be if we have some more.

Saraswati Cinetone

Grandpa Torney is awfully busy giving final touches to his new Studio where he is going to accommodate several Tamil units as unless these Southern people are well boarded they would not allow old Torney to start shooting his picture.

Shalini Cinetone (Kolhapur)

Director Baburao Painter's "Pratibha" is at last completed and will be on the screen in the month of May at the Majestic. Director Bhal Pendharkar in keeping with his time honoured practice has fallen ill right in the midst of the picture, unfortunately taking Miss Leela also for company. So the picture will now see the light of day well after the monsoon. The picture is called "Kanhopatra."

New Theatres Ltd (Calcutta)

These fellows do not send any news. They send pictures like "The President" to preside over others. Goodness knows what they are really doing but whispers say that Director Hem Chundra is shooting "Anatha Ashram" and in doing so, is probably making a provision for some Bombay producers. Then that "Devdas" chap Barua is seeking his own salvation by shooting "Mukti" in out-doors at Assam. While D.K. is concentrating on "Bidyapati" with the help of his mental specialist. And that dreamer Nitin after giving us "Didi" must be writing "Mummy" now. You can never trust him.

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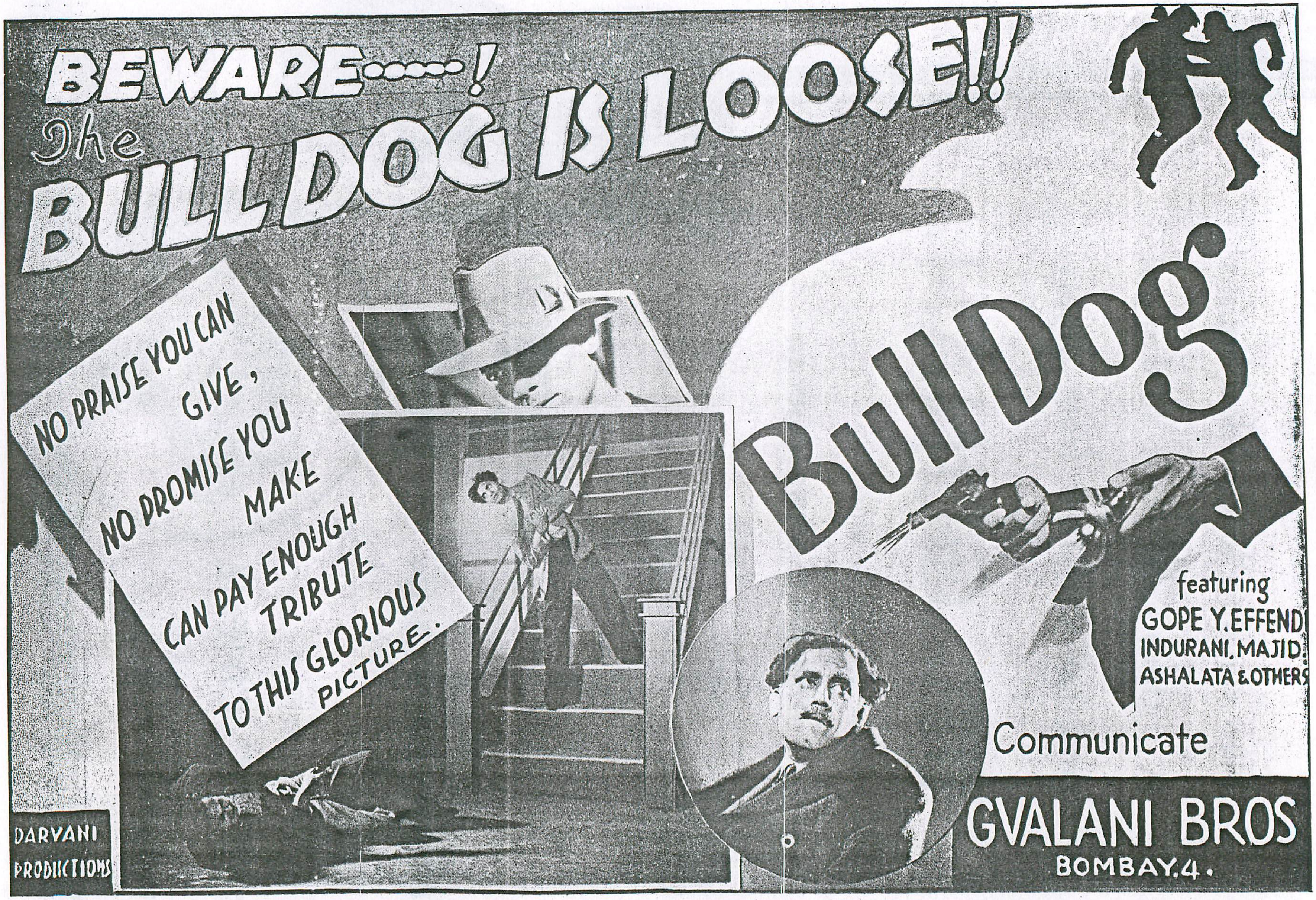

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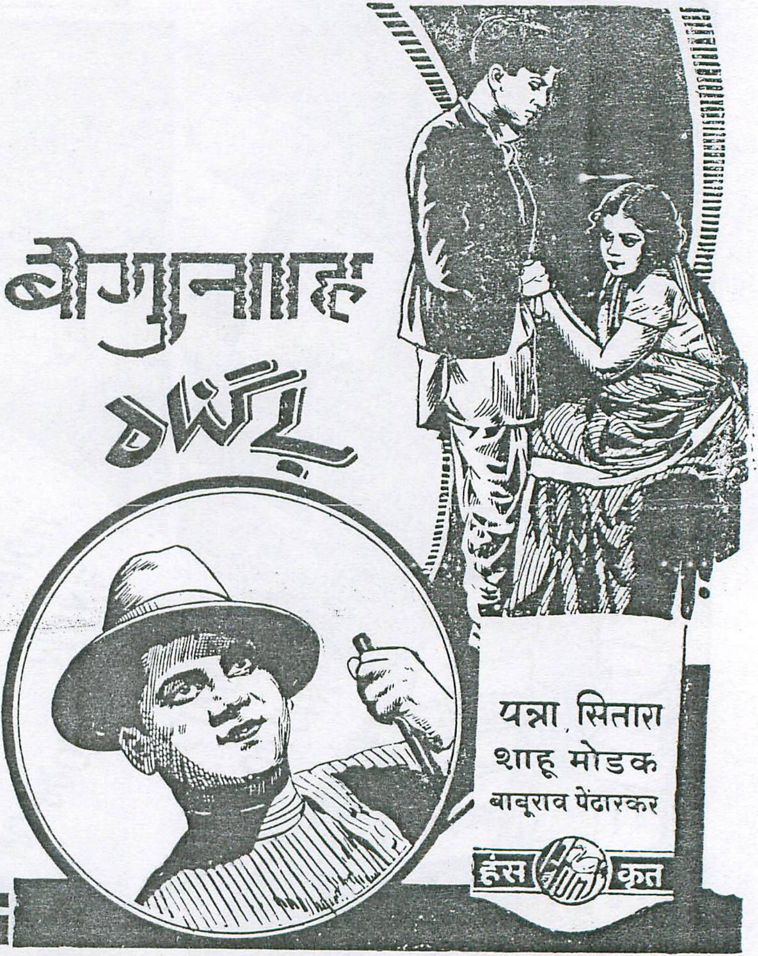
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पन्ना, सितारा
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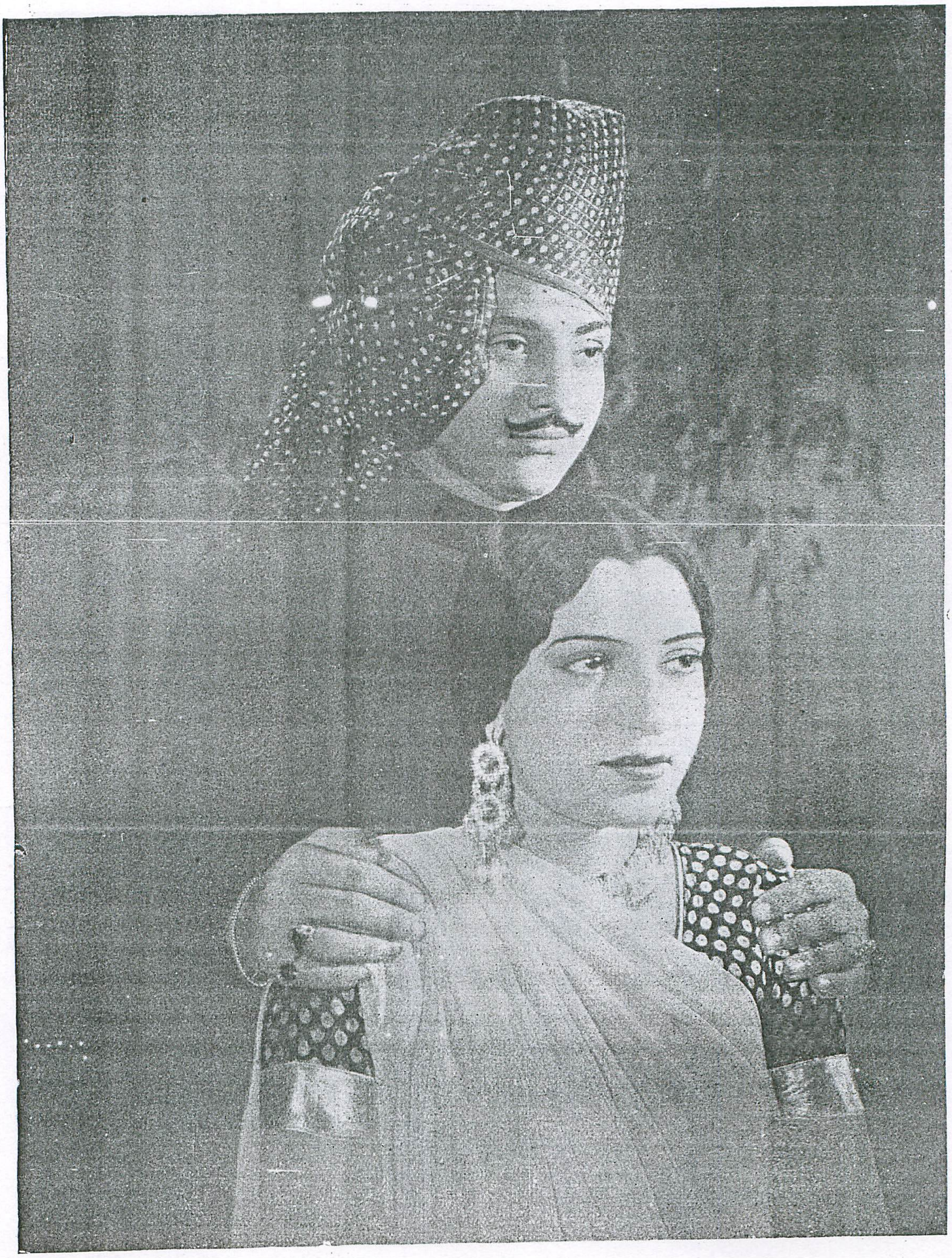

In "JOURNEY'S END" a Jaddan Bai production of Sangeet Film Company, Mehtab that popular old artiste stages a splendid come back. Here, she is seen with her hero— A. Hussein.

To
the Readers
of
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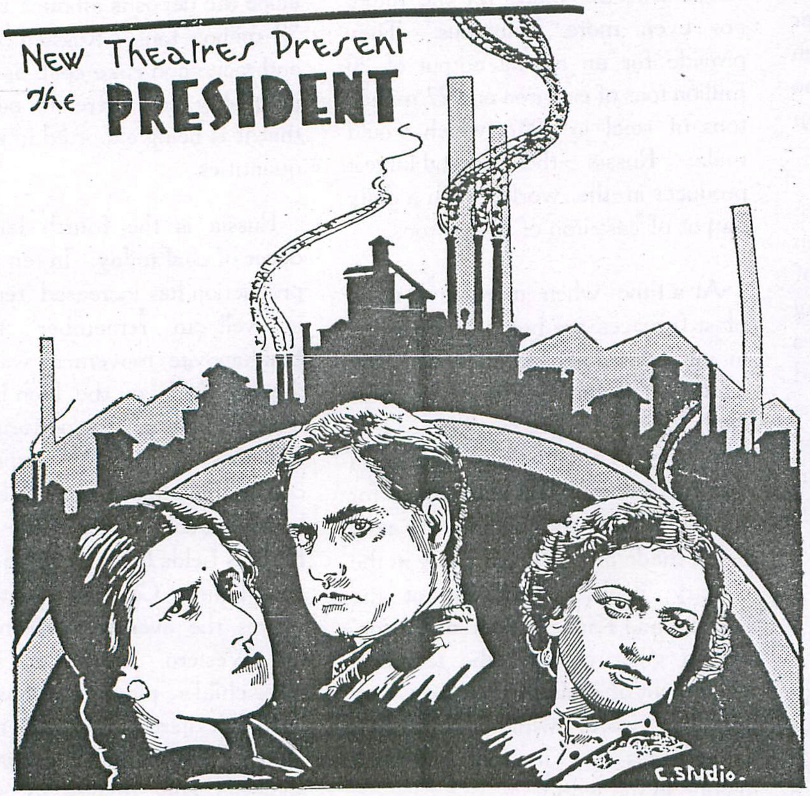

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Russia's Gigantic Industrial Strides

By Maurice Percheron

Condensed from La Science et La Vie. Paris

IT is a truism to say that Russia, once an agricultural country, has turned industrial. Nevertheless we have to consider the fact that, especially under the second Five-Year Plan, Russian industry has taken gigantic forward strides at a time when all other countries suffer from industrial stagnation.

During the past eight years, industrial production in Russia has been increasing regularly, at the ratio of 20 per cent. above the preceding year. Twelve hundred new factories were put into operation in 1935 and 231 more in the first three months of the current year. Russia is now able to produce anything, from tractors to the finest instruments of precision. The part played by industry in the economy of the country has jumped from 42 per cent. in 1913 to 72 per cent. in 1935.

This great development is the merit of a special body, the Gosplan, or State Plan Commission, which bases its activities upon a vast programme of scientific research, in collaboration with the Academy of Science, a remarkable organization comprising 200 research institutes with over one thousand outstanding scientists. Nevertheless, the Gosplan's programmes are political at least in the same measure as they are technical, and sufficiently flexible to provide for changes in the course of their execution, which is all to the good, from the viewpoint of the final result.

The first landmark on this road is the absolutely phenomenal development of the heavy, mining and electrical industries. With an annual output of 10.5 million tons, Russia's quota of the world production of cast-iron has risen to 17 per cent., and she is the thirdlargest producer of steel. But the plans for the future are even more ambitious. They provide for an annual output of 26 million tons of cast iron and 27 million tons of steel in 1937, which would make Russia the second-largest producer in the world, with a daily output of cast-iron of 53,000 tons.

At a time when more and more blast furnaces are being extinguished in all industrial countries—with the exception of Japan—Russia is building more and more new ones. It is interesting to note in this connection that the material and equipment for the new plants and factories are now being made almost exclusively in the country itself, principally at the "Stalin and Kirov" plant of Leningrad, a giant concern, the technical equipment of which is in every way the last word, while its research laboratories are in some regards unique in the world.

Russia is the second-largest producer of oil. Ten per cent. of the oil pumped in the world comes from her wells. This industry is no longer limited only to Baku and Grozny, although in both these districts numerous new wells have been opened, Batum, connected by a pipe-line with Baku, has become an enormous center of refining. But oil is pumped in a dozen other districts in European and Asiatic Russia, and in connection with the discoveries in Asia several big refineries are under construction in Siberia. Even the exhausted and abandoned wells are being investigated anew, with a view to the possible utilization of the accumulated subterranean gases, especially in the Northern Caucasus.

The subsoil of Russia is crammed with riches of all kinds, last but not least with coal. Its reserves are apparently inexhaustible. In the Karaganda district of Kazakstan alone the deposits amount to almost 32 million tons. Russian coal, both anthracite and coke coal, is excellent in quality and there is no wonder that it is being exported in increasing quantities.

Russia is the fourth-largest producer of coal today. In ten years her production has increased tenfold. It is well to remember that the Stakhanovite movement was born in the coalfields of the Don basin and that, if Stakhanov's performance of 102 tons in one day surprised his countrymen, this record has long since been beaten, a miner of the Siberian Kuzbas fields having cut 981 tons in six hours. Compared with these figures the average performance of the Western European miner is mere child's play. Of course, even in Russia there are records rising far above the normal average and achieved only, thanks to a strictly scientific division of labor, first-rate technical equipment and carefully trained and selected shifts, but it is a fact that, by revolutionizing her working methods, Russia has achieved unprecedented results in the field of mining.

The essential premise of Russia's economic development is the fulfilment of the electrification plan, the Goelro, prepared fifteen years ago by Lenin, who was a great believer in the magic force of electricity. He defined communism as "power of the Soviets plus electrification", without which industrialization on a mass-scale is of course impossible.

The plan provided for 30 power stations with a total output of 1.700,000 kw. by 1932, but it was exceeded, for in that year there were already 40 plants in operation with an output of, 4,677,000 kw. The figure jumped so high in 1935 that the Union is already the third-largest producer of power, ranking immediately after the United States and Germany. Of all Russian achievements, that in the electrical field is undoubtedly the most spectacular.

The Union possesses six great systems producing a total of over one billion kw. h. Four of them—Leningrad, Moscow, Dniepr and Donetz—will soon produce 2 billions kw. h., so that Russia will rank first in the European production of power. The special feature of this development is the combination of power distribution for lighting, heating and industrial purposes with the industries proper.

The Dnieproshetz, the giant power plant fed by the Dnieprostroy barrage, produces the cheapest electricity in the world, which is all to the benefit of the gigantic industrial "combinat" rising around it.

If the Dnieproshetz is a triumph of American engineering, the other power plants erected after it have been built by Russian engineers with Russian material and equipment. Three more enormous hydro-electric systems with the respective combinats will be ready for operation by 1942.

Yet the power supply is still far from meeting the demand, especially in the rural centers, for which there is a network of small plants, producing power for local distribution with turbine dynamos on the local rivers. These plants serve simultaneously for irrigation purposes. The government encourages this development by bonuses and other advantages. Three factories, at Moscow, Kharkov and Tiflis respectively, produce nothing but these small turbine-dynamos.

The above developments have fostered the rise of a great mechanical industry and all together have brought about a redical reorganization of rural economy. From a mechanical point of view, the Russian workers and farmers are just as well equipped today as their American colleagues. The results are beginning to make themselves felt, for in 1935 the agricultural production exceeded that of 1913 by 15 per cent.—after a long period of decline.

Light industry has not kept up with the above developments, yet even in this field much has been achieved, last but not least, thanks to the Stakhenovite mysticism. The canning industry had its 1935 schedule filled by October, with 476 million cans of different foods. At the end of 1935, 17 enormous packing combinats, equipped like the best American plants, were working at full speed. All this is not enough, of course, because the Russian population is increasing very rapidly, people have more money and are getting more exacting as regards quality and appearance of foodstuffs and other goods. The light industry depends upon the production of raw materials, which is the reason why the industrial schedule for the next few years provides for an increase in the cotton-sown area and for the intensification of cattle-breeding.

Generally speaking, it may be assumed that from now on the industries catering to the immediate needs of the population will claim most of the government's attention, because no regime can in the long run demand such a superhuman effort of its citizens, without giving them at least a minimum of material well being.

The truth is that, in spite of the stringent need of everything in the country itself, Russia is obliged to export in order to obtain currency for a strict minimum of imports, and she is exporting not only raw materials and minerals, but cast iron and steel (the Zaporoshie plant alone exported 343,000 tons last year, 200,000 tons of which went to Japan), boilers machines, tractors and automobiles and so forth. Moscow has begun to export even its technique. Turkey, hitherto dependent upon foreign cotton goods, now operates her own enormous textile combinats, built and equipped by Russian technicians and factories. Also in Iran, Russian engineers are building cement and other factories, all of which explains why the demand for engineers and technicians is so enormous in Russia and why technical education figures on the first plan of the educational programme. Twenty-three thousand new engineers and 16,500 technical foremen will be graduating at the end of the first term of this year. Russian industrial statistics are full of world records in absolute values, but they must be considered only from the angle of their relation to the size of the country and to the number of its inhabitants. Two hundred and eighty million pairs of socks or 40 million pieces of underwear are a formidable quantity in themselves, but when it is a matter of catering to nearly 180 million people, and to an additional 4 million new citizens every year, these figures represent a drop in the bucket. There can be no question of overconsumption or unemployment in Russia at least for fifty years or more.

The greatest obstacle to the industrial development is the transportation situation. The solution of this problem is still far off, last but not least, because of the dishonesty, carelessness and incompetence of the railroad workers and officials. The figures even in this field are, of course, imposing, but considered in relation to the needs they mean nothing at all. Moreover, such improvements in railway transportation as have taken place are limited to a few industrial districts only. It is doubtful whether any appreciable improvement may be expected before 1940, especially in view of the shortage and bad conditions of the rolling stock. They are making a great effort toward railroad electrification and at least one of the giant plants is working in several shifts, turning out nothing but electric engines.

The Russian highways are a chapter in themselves. The old ones are abominable and the new ones, built in the past few years, are in bad condition because they are usually opened for traffic—and a very heavy traffic it is—before they are finished.

River transportation also lags behind schedule, so far as shipbuilding is concerned. Quite a number of rivercraft have been built in the Union lately, but just as many had to be purchased abroad to take care of the growing transportation needs. On the other hand, however, several big canal systems have been built and a number of new harbors and seaports, especially in the Arctic. which is indeed awakening to life.

In view of such enormous developments we may well ask ourselves, what is the role of the human element in them and the material and moral position of the industrial proletariat. For there are again "proletarians" in Russia.

Countless millions are employed in the different industries. Between 1923 and 1933 the number of industrial workers increased by 14 per cent. a year. But neither the enormous number of workers, nor mechanization and rationalization would have achieved such results without the socialist mysticism. which is the true driving force behind this colossal effort and of which Stakhanovism is only one expression.

Wages and salaries are increasing to the degree that production increases, not so much, however, the basic rates, which oscillate between 90 and 240 rubles a month. as bonuses and premiums paid to the Stakhanovites who have taken the place of the obsolete "shock workers." A good Stakhanovite makes a lot of money and he gets all sorts of luxury articles besides. He is the first to benefit by the improved standard of living and educational facilities.

But the trouble is that not all workers are Stakhanovites. The overwhelming majority of skilled and unskilled labor do not produce enough to get high wages. What they make is just about enough for a living standard which, expressed in figures, amounts to about one-fifth of the average living standard of the French worker, for example.

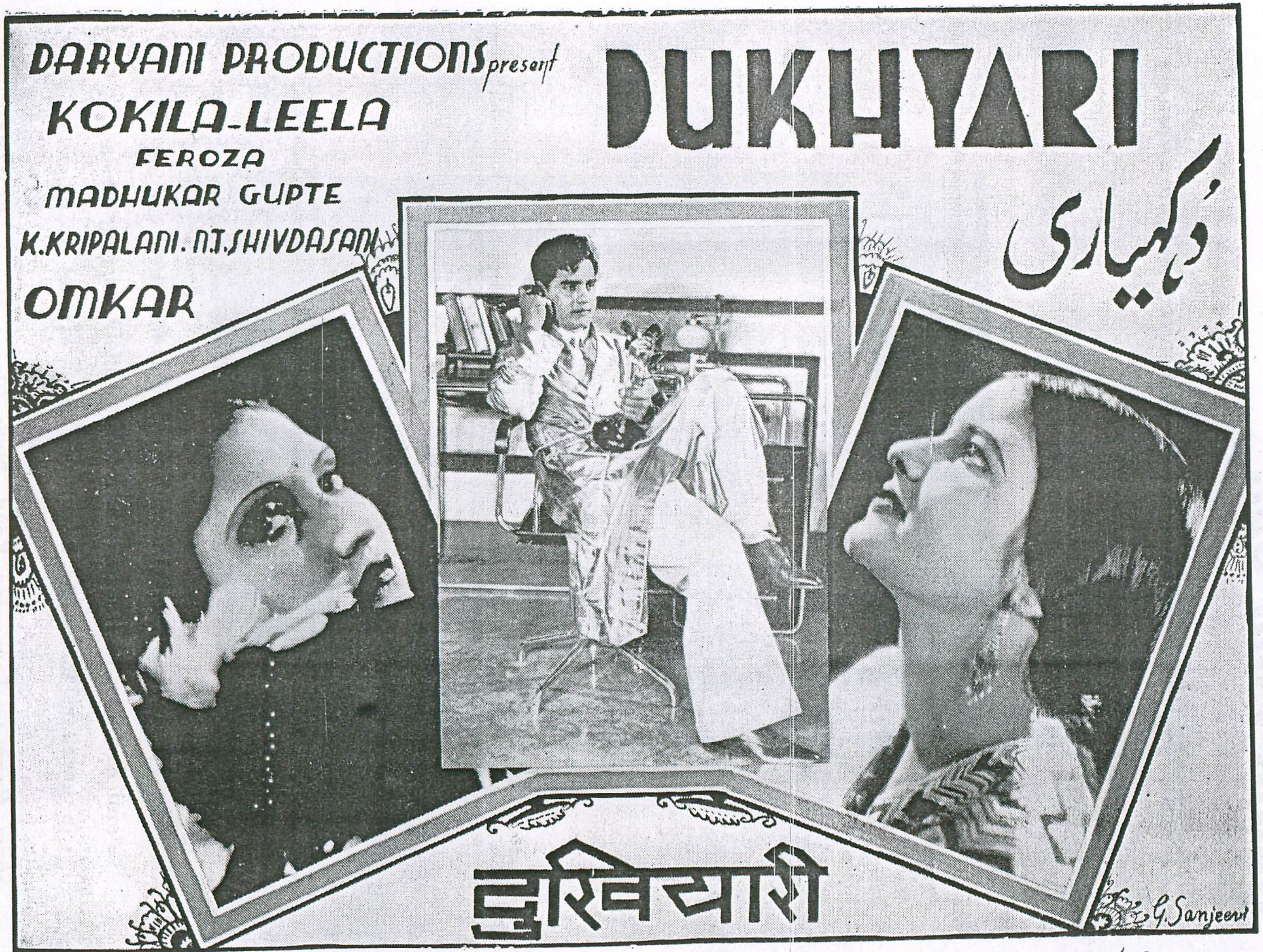
According to the communist doctrine, each should have according to his needs. Instead they go by the capitalistic principle that each should have according to his merits.

The truth is that since the operation of the Plans began, the whole industrial system of the Soviet Union has undergone such changes, that the worker is no longer working under the direct control and management of the State. The industries are operated by giant trusts, controlled and directed by the government, but economically independent, which means that they must pay their way, and to do this they must pay according to merit. And this is why we witness the birth of a new industrial proletariat in Russia.

However, the government and the managements of these trusts do everything they can to raise the moral and educational standard of the men, which would undoubtedly result in better service to the benefit of the production. We must also bear in mind that the professional standard is bound to rise as a result of practice. The overwhelming majority of the workers are young men and women under thirty years of age, and they will undoubtedly gain in skill and experience within the next few years.

Technique is still worshipped in the Union of Soviet Republics. But the old slogan that "everything depends upon technique" has made room for Stalin's new commandment; "Everything depends upon the technicians."

—*"magazine Digest"*



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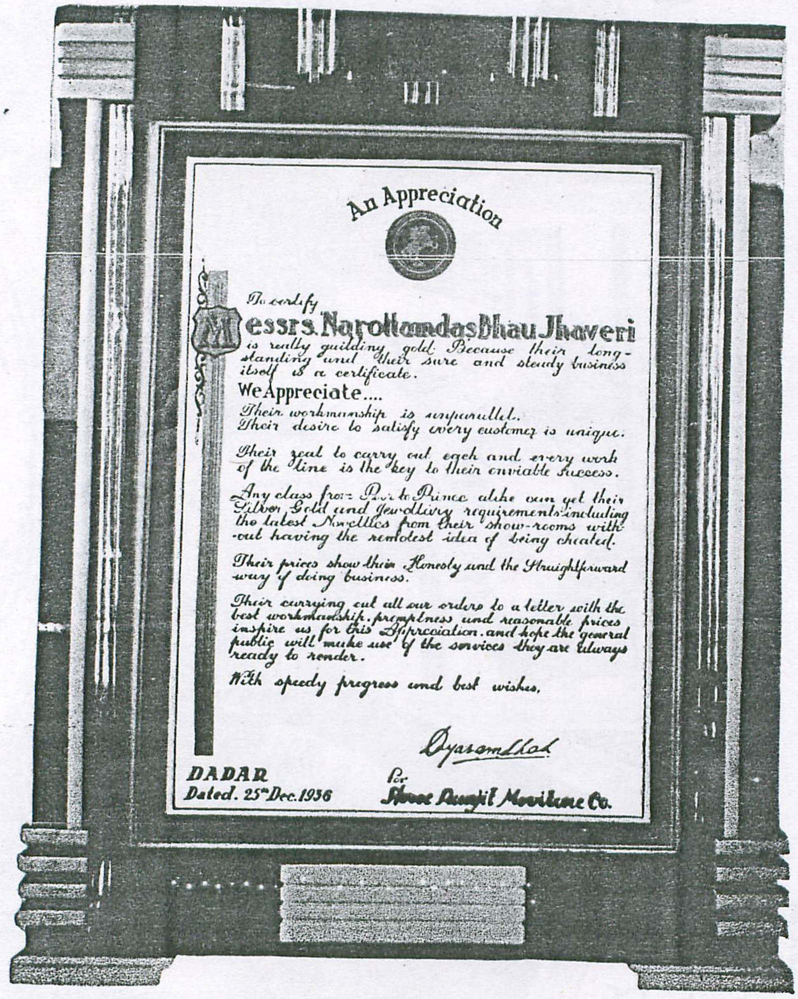

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Howlers of the Month

When Director Bhal G. Pendharkar was shooting "Savitri" at Saraswati Cinetone, right in the midst of the picture he fell ill and miss Leela gave birth to a bonny baby. And now when Director Bhal is in the midst of "Kanhopatra" at the Shalini Cinetone, he has again fallen ill and Miss Leela is again going to have a baby. Wonderful, how history repeats itself. Producers who take Mr. Bhal and Miss Leela in future must guard against these recurring symptoms.

* * *

Hafisji is reported to be suing the Kolhapur Cinetone under the Workmen's Compensation Act for providing undue comforts to Ratan Bai and making her fat. It is certainly a calamity, but I think the Imperial people ought to be indemnified.

* * *

Jal Merchant, Zubeida and Music Director Rane are in Bombay. ofcourse without employment. They are probably waiting for another Nanubhai Vakil. Why not Haribhai Desai (old "Aloo", not "Ulloo") as he is affectionately called).

* * *

The title of Director Atorthy's next picture is rumoured to be "Cradle Song" Is Atorthy going to put BarBell Ratan into the cradle and make her a child star with Hafisji singing a lullaby ? Why not change the name of the picture to "Bed Bug".

* * *

Pregnant Thoughts of the month :—

Atorthy :—"If only I could get a younger heroine I would produce a good picture."

Hafisji :—"If Ratan Bai would go to Calcutta, I could at least spend a weekend in my own home"

Bali :—"If Ratan would leave singing, I would be called a good music director."

Ratan :—"If there had been more men like Hafisji & Atorthy in this unkind world, I would have been the prize beauty of the screen."

Rose :—"If I could only interest a producer instead of a director."

Chowdhary :—"Rose thinks she can hold me"

Mubarak :—Any work as long as I am near Dimps and can talk weather."

Durga khote :—"Any port in the storm Moby."

Tembe :—"Damn, this Mubarak. I think I shall take her to Poona for a Marathi picture,"

Nanubhai Desai :—"I would rather wish, the picture failed than be compelled to call Chowdhary intelligent."

K. S. Hirlekar :—"If I had not been married, I would have slept at the offices of the Motion Picture Society."

Sunalini Devi :—If only they would put more motion of the legs and the hips in the Motion Picture Society."

Sir Pheroz Sethna :—"As long as they don't ask any money I don't mind being president of the Motion Picture Society or for that matter of any Turkish Bath."

Rao Saheb Joshi :—"Unless I make them sore for taking me up, they won't remember me."

Kapurchand :—"If only I had one more Natvarlal I would close down all the Studios."

Natvarlal Solicitor :—"Kapurchand seems to be the only honest man in the entire film industry. He somehow takes what he honestly wants."

Khan Bahadur Ardeshar :—"If I would get all the prizes in the Derby Sweep stakes, I would pay off every one and go on a Continental tour with Bharucha" (Take Fram with you, His services will be necessary).

R. C. N. Broacha :—"If only people would believe me I could 'fix' a thousand things for the Imperial."

Sulochana :—"If only I could get a director who would not direct and allow Billie and me to do what we like."

Nandlal (Director) :—"If only they would put my name as the director on "Sign of the Cross", or some such picture."

Chandulal Shah :—"If only people would wear my glasses and call Gohar slim and beautiful I would give another picture called "The Water Lily."

Chaturbhuj Doshi :—"If the studio girls would only realize that I am responsible for their greatness I wouldn't have to wait for opportunities."

Gohar :—"I have money and success. What I miss is the wine of life. Give me a husband, Oh God !"

Madhuri :—Mr. Chandulal is a nice chap. You know he pays me over Rs 2000/- a month. What do I care what he asks me to do. The day he stops, I say 'quits'."

Madhok :—"They think I can write a story and know a lot of music. well, I certainly know a lot more than they all do, but how much do I actually know? If they only knew! My bliss would be complete if they managed to pay Moti Rs 300/- every month."

E. Billimoria :—"As long as they have not discovered me I can get a fat cheque every month. But once they do, God help me."

Ghory :—They call me a comedian, Well! Fools rush in where angels fear to tread."

Mr. Rege (late of Agfa) :—"I shall close down Agfa's and send back Leyden even if I have to get films from the Bolshevists."

Mr. Leyden (of Agfa) :—"Inspite of so many motor accidents, how's that Mr. Rege is still running about."

Prabhat (unanimously) :—"If Leyden is called back, we shall start buying Agfa films."

Babooseth Mamooji :—"I don't care if the N. T. picture succeeds or not as long as I beat down Babu Pai."

Baburao Pai :—"Who is Baboo seth Mamooji? I often hear his name now a days."

Dada Torney :—"If only Babu (Mr. Pai) will realize that Prabhat's have yet to learn the rudiments of picture production! Was "Amar Jyoti" a picture? I have not seen "Tukaram" yet. You see my next Tamil one."

Mr. Shantaram :—"With Keshavrao gone, I am in the minority. I am afraid of the Damle Gang, especially so, if even a single picture of mine fails."

Damle & Fatehlal (In a chosen :—We produced "Tukaram" We shall achieve success in "Gopal Krishna".

Dadasaheb Nimbalkar :—"I don't care if Kolhapur Cinetone is closed and His Highness loses 15 lakhs, as long as Rao Bahadur Pawar learns a lesson."

Raja Pandit :—"Rely upon me to give a knock out to any company. I am great that way."

Pandurang Naik :—"I don't ask questions even if questionable things happen."

Master Vinayak :—"I have never worried about business. I want art with a slight sprinkling of occasional romance."

Chimanlal Desai :—"I am game for anything as long as it pays me to be so—not otherwise."

Gharekhan (Goutam) :—"They mustn't forget I worked with them. Dash it they will remember if I can help it."

Sabita Devi :—"Mummey wants me to go to Hollywood because Merle Oberon did the trick once. Why not we?" Indeed, why not!

Badami :—"I can't help them calling me a great director."

K. M. Munshi :—Wonder, how long my name will keep on paying me for my stories."

Mr. Pandya (Sagar) :—"Kapurchand will not be the only one who has been to Japan. I am also going next month, wonder! if one gets good shoes there!"

B. R. Oberoi (Cinema) :—"The evenings have always swallowed my days. Wish the days had no evenings."

Gajanand Sharma (Movies) :—"What is all this row about films?."

J. B. H. Wadia :—"Who is "Devdas"? What is "Dhup Chhaon" and where is the "President" "Funny names! must be funny pictures, too!"

Kikubhai Desai :—"Calcutta girls bring me good luck. Look at "Bansari Bala".

Vijayshankar Bhatt (Prakash) :—"A dog pays better than a dozen stars put together. See "Challenge!"

Devika Rani :—"Had it not been for Himansu Rai I would have been in Calcutta by now."

Rai Saheb Chunilal :—"Rai is damn lucky to get a wife like Devika. She can start and run a concern and keep so many running."

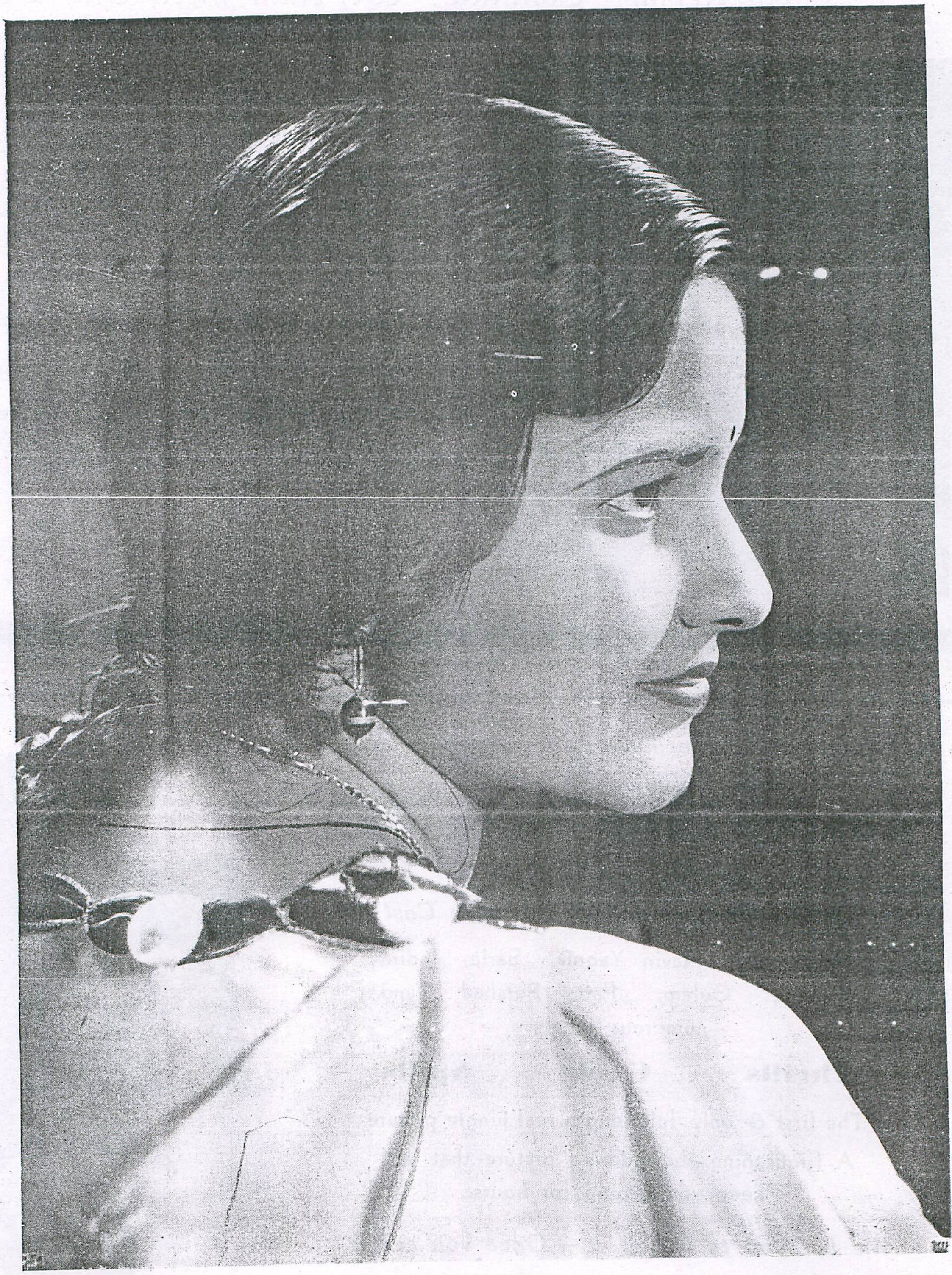
Himansu Rai :—"Who wants to be called a producer. You know I am Devika's husband. Is that not enough?" (Oh, yes, more than enough. We respect you for that)."

Niranjan Pal :—What does this fellow "Judas" mean by saying that one must be able to write to be called a writer? Is it absolutely necessary for a writer to write? Is it not enough to be a friend of Himansu Rai."

Devaki Bose :—"I shall never go back to Bombay. There is a regular propaganda against me. I shall rather call 'Dimps' and 'Moby' to Calcutta."

Rai Bahadur Karnani :—"My pictures fail because there are too many boys in them. What do they want the hero and the villain for?" Can't they produce pictures with girls only? (They can, old chap but not in studios).

B. N. Sircar :—"Where is Kapurchand, Mamooji? After "President" we must sell him a couple of pictures. Even Munjee Nathoo will do. Go, get them."



Here is sweet and charming Kokila who is reported to have given very good performances in "Dukhiari" and "Insaf" two sensational socials produced by Daryani Productions.

Au Revoir! Comrade! We shall meet One Day

Gul Hamid died on 23rd April at Calcutta. Bengal's great actor left us a sweet memory of departed worth right in the midst of a great career.

How shocking must thy summons be, O Death!
To him that is at ease in his possessions;
Who, counting on long years of pleasure here,
Is quite unfurnished for that world to come!

Mr. GUL HAMID

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Snaring the Snapshot

CONTRARY to advice in the instruction books, snapshots made by holding the camera at angles and not on the level make by far the best pictures. In this way it is possible to "see" a picture that one never thought existed before. Point the camera upwards, downwards, sideways, climb up on a ladder, look down from the elevated steps, and you will be astonished by the effective results. Photographing a person from a higher level will give you a clearer picture of his features. To shoot over the heads of a crowd, hold the camera upside down and look into the finder from beneath.

Jecob Deschin in Scientific America.

Forget the old warning about keeping the sun behind you when you snapshoot. The best pictures are made with the sun coming from right or left across the picture. This "side light" gives more modeling to the details and enlivens the whole picture. By the same token, high noon is the worst hour for good pictures, as the light, being directly overhead, gives a minimum of interesting shadows. If you are careful not to get the sun directly into the lens, you can sometimes shoot almost directly toward the sun, especially if you cup your hand over the lens to shade it. This "back-lighting" is very beautiful when properly handled. However, when shooting toward the sun you must quadruple the exposure time because the shadows are much stronger and blacker than in direct light.

William Fulton in The Family Circle.

When you take close-ups, make sure that you get a glint of light in both eyes—catch lights, they are professionally called. If you don't, the eyes will lack sparkle and luster. A light within eye range of the subject will do the trick.

William M. Strong, Photography for Fun.

Before you take that lovely picture of the lake with its perfect reflections, stop long enough to toss a stone into the water. The resulting ripples will greatly enhance the pictorial effect.

William Fulton in The Family Circle.

To get a striking effect of the sun breaking through the shadows in the woods, and make fine shafts of sunlight in the shadows, stamp around and stir up all the dust you can. Then make the exposure with an F filter.

The Camera.

Pictures of landscapes are hopelessly incomplete without the beauty of clouds and sky. Yet in the average landscape snapshot, the clouds either do not show at all, or appear as mere smudges, over-exposed because the light from the sky is much stronger than that from objects on the ground. To avoid these "baldheaded" landscapes, take pictures of beautiful skyscapes alone—with short exposures and a cloud filter over your lens. These sky scenes can easily be printed over your bald-headed landscapes, giving a beautiful and natural composite.

An excellent way for the amateur to get a soft, diffused effect with a simple camera is to stretch a bit of chiffon or, better yet, a piece of silk stocking across the lens. Dyeing the stocking with India ink will remove all the stray fibers. The piece to be mounted should be dampened, glued and stretched evenly across the lens.

American Photography.

There are several ways in which a photograph may be given a third-dimension look, apparent depth. Taking the picture when there are long shadows, getting a reflection in the foreground, using strong side-lighting or back-lighting. Shadows, thrown in long drawn-out splotches across walls and walks, make one

Scene from PRATIBHA.

feel that he is looking into a picture instead of looking on it. When a body of water can be included as a part of the foreground, let the reflections carry one's attention back to the principal point of composition.

Pocket Photo monthly.

When you take a picture of a moving train, of a 100-yard sprinter, or any object moving toward you, the more directly head-on you take the picture, the better it will be, The more directly an object approaches an observer, the less blur its motion will cause.

When you take indoor portraits by daylight, block out the lower half of the window with anything that comes to hand, and see the remarkable improvement in lighting for your purpose. And don't for a moment think that in order to take good indoor portraits you have to have a battery of artificial lights. Wonderful pictures are made with daylight alone.

William M. Strong, Photography for Fun.

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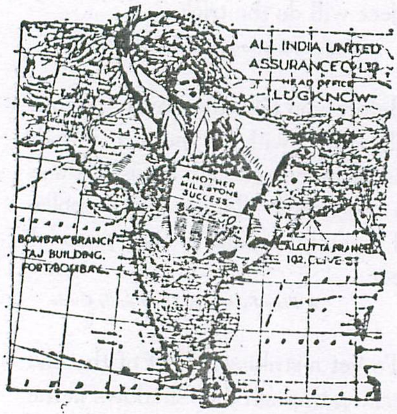

Wanted Agents and Organisers.

Write to Bombay Branch :

Taj Building Fort, BOMBAY.

One dodge in making night pictures of a city—a shot from your hotel window, for example—is to set the camera on a tripod or table where it won't be interfered with and then make a very weak uuder-exposure of the scene just about dusk. Don't wind the film or touch the camera, but after dark when the lights are one, make another shot to get the night effect, The original underexposure gives body to the buildings, but it shouldn't be so strong that the night effect will be lost, Try it a couple of times to find out how much time to give.

William Fulton in The Family Circle.

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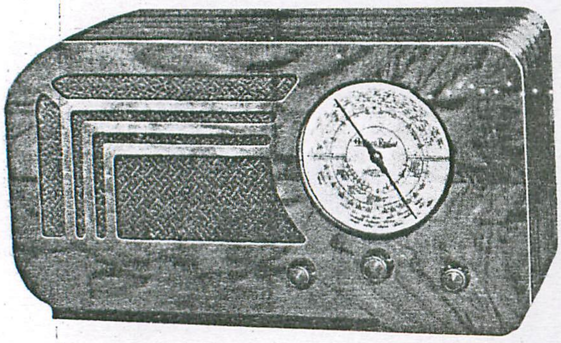

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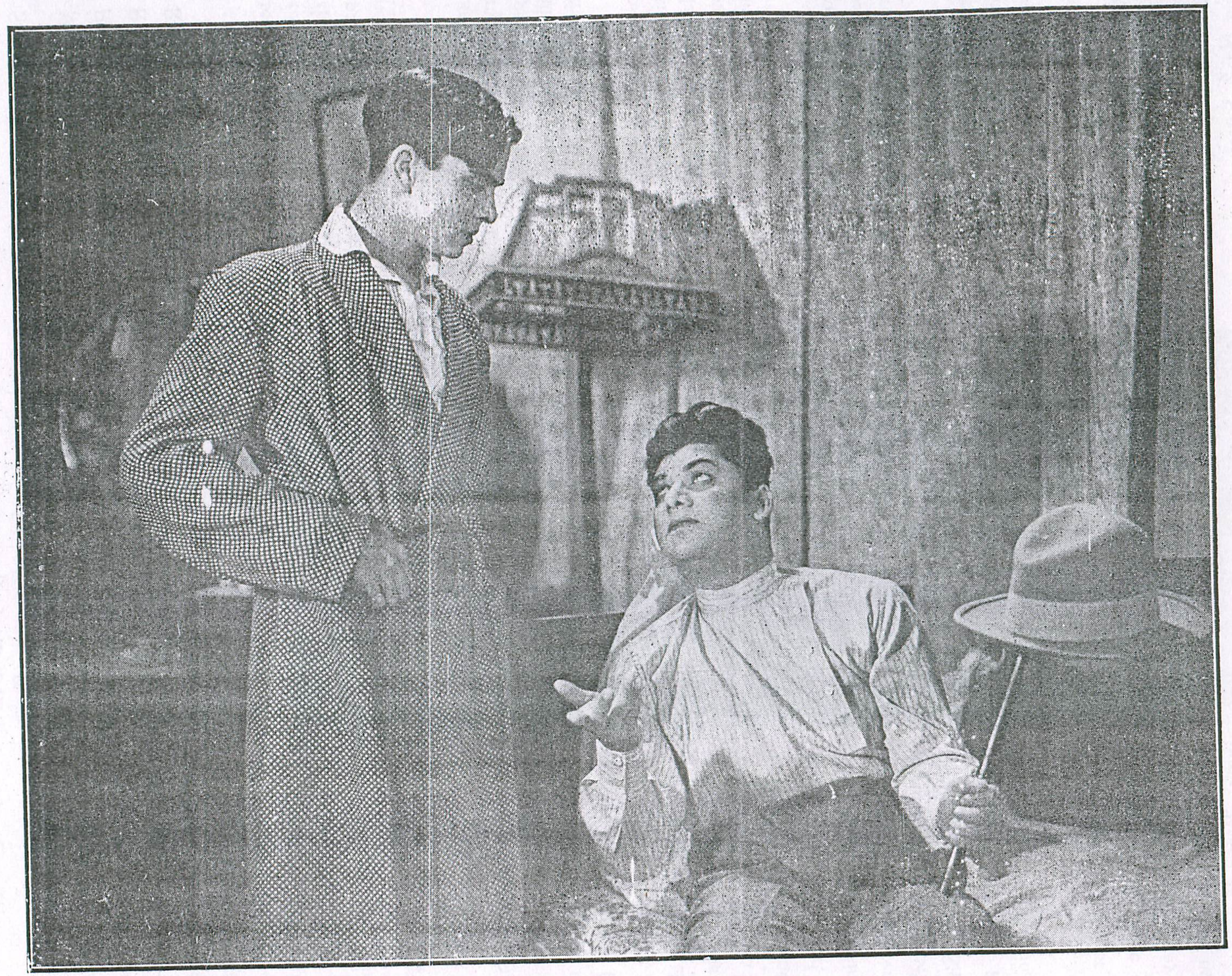

Shahu Modak and Baburao Pendharkar give brilliant performances as 'Anil' and 'Kedar' in "Begunah" a Huns social picture running at the Majestic Cinema.

"*Begunah*"

Produced by:—**Huns Pictures**
Written By: **P. K. Atre**
Scenario & Direction: **Gajanan Jagirdar**
Music; **Hoogan**
Photography: **V. Karnataki**
Recording: **Contractor**
Released at: **Majestic Talkies, Bombay**

This time Principal Atre has written a good story, though he has taken a grim theme, forgetting for the time being the vital fact that picture making is essentially a business of providing entertainment.

It is a story of a young widow who gets an illegitimate child from a moral coward. It has numerous pathetic incidents woven round the illegitimate womb of the widow and thrashed out on the anvil of our social law. The end glorifies Kedar the black sheep of the family by lending him a halo of sacrifice. With all its defects, it is still a good story, having plenty of thought provoking material in it.

As a picture, it is certainly a very good picture and better treated and developed than several other pictures we find in the market today.

Photography is not bad if you forget some of the lapses and remember that young Karnatki is still an advanced amateur. Sound is bad at places.

The music of the picture is damn rotten. Barring the tune of song No. 4 which was slightly good, the rest of the tunes contribute to the failure of the picture. The tune of song No. 2 betrays the utter ignorance of the music director in selecting popular music. Music has hit the picture badly, as people always expect better music from the Huns people remembering their efforts in the past. The songs seem to have been written by two pandits...Pandit Indra and Pandit Shivkumar. They seem to have competed with each other in giving utter nonsense in every song. The song compositions are bad and too bad for Pandit Indra. The dialogues are also written by these two pandits and barring two small sentences, one for each pandit I suppose, the rest of them are not particularly forceful or attractive. They are just common.

Pralhad as "Jeevan" in Beyond the Horizon

Baburao Pendharkar's performance is certainly the best. His drunken acting is so realistic as to suggest a long association with the bottle and the bar. The role given to him this time provided a refreshing contrast to those he is used to playing usually. Panna was quite good in dialogues though her fat face could not give any expressions. Her make up, particularly over the eye lids, was too bad. Panna must now retire. She is now too old to be even a widow in a picture. Sitara was not bad. Her dance was good, though badly taken with a glaring background. The setting for the dance had no sense behind it. Javdekar is fast improving. Altekar did not impress except by his swollen appearance. Shahu Modak was not at all good. He can neither act nor speak. His jerky and stagy mannerisms are more amusing than convincing. His music reminds one of the tragedy of his old melodious voice in "Shyam Sunder." Shahu Modak should not work in pictures any more, except perhaps in minor roles.

The picture did not draw well, because it did not have all the elements of the present day box-office success. Success or no success, I think, 'Begunah' is a good picture, because it has more sense in it than otherwise.

BAI JADDAN BAI Writes her best story—

JOURNEY'S END

OR

JEEVAN-SWAPNA

Story
Scenario
Dialogues
Music
Direction
By: Bai Jaddan Bai

A soul tearing tale of human life sprinkled with an emotion unknown before in the history of film making.

◆

Photography by :—KAMBLE
Recording by :—ARORA

◆

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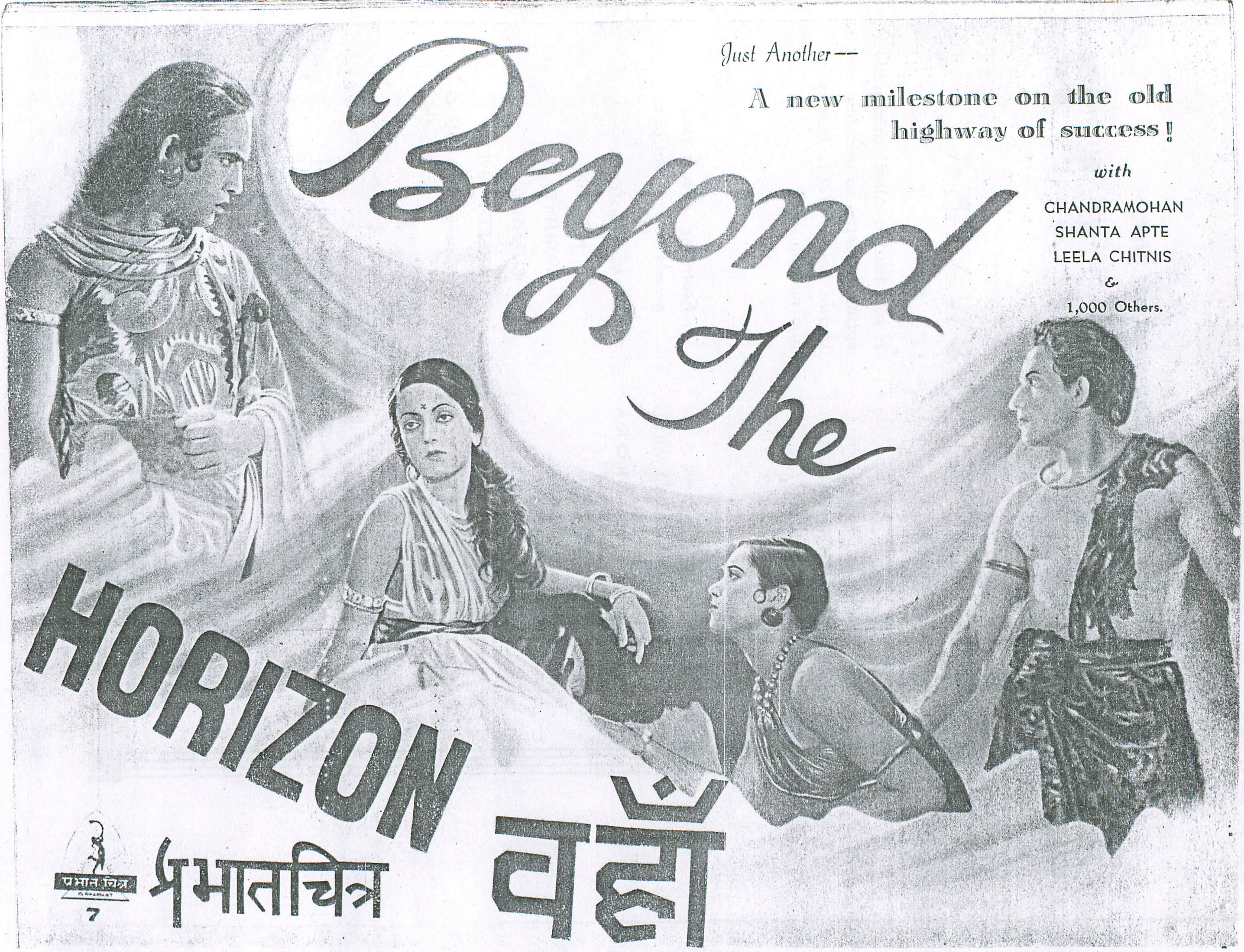
A. HUSSEIN
MARUTI RAO
SHANTI DEVI
ANEETA DEVI
Master SHYAM LALL &
100 other.

Meet the New Social Sensation
SHANTI DEVI
In her maiden screen appearance

"You will want to be her hero—
the minute you see her—"

Sangeet's Best is India's Choice



Just Another—

Beyond The HORIZON

A new milestone on the old highway of success!

with

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SHANTA APTE
LEELA CHITNIS
&
1,000 Others.

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